

MARY WASHINGTON COLLEGE
of the UNIVERSITY of VIRGINIA
FREDERICKSBURG, VIRGINIA

May 18, 1956

SPECIAL DELIVERY

Downtown Galleries
32 East 57th Street
New York, New York

Dear Sirs:

We are planning a series of small annual exhibitions of works by contemporary artists. There will be forty or fifty invited paintings priced under \$1000.00. We shall purchase one or more of these each year.

The paintings will be handled by Budworth. We will pay the costs of insuring, crating, shipping, and returning the paintings to the galleries.

We shall do our best to publicize the exhibitions and the works of the painters shown. This year the October opening of our First Annual Exhibition will play an important part in the ceremonies for the inauguration of our new Chancellor, Dr. Grellet C. Simpson.

We shall be in New York to choose the show at the beginning of the week of May 28. In this regard, will you be kind enough to send me a list of the artists you represent and to tell me if you would be interested in having their works included in our shows?

Very truly yours,

Julien Binford
Julien Binford
Professor of Art

*Came in Saturday 5/29
Tuesday 5/29 liked Shaker
in Shaker "Man with Wild Flowers"*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1956

Mr. Ralph L. Ritter
835 Dierks Building
Kansas City, Missouri

Dear Mr. Ritter:

Mrs. Halpert is in Europe at the moment, but we expect her to return early next week, when we shall refer your letter to her for a reply.

The gallery does represent Charles Sheeler and I am sure Mrs. Halpert will be delighted to send you photographs of his available works.

Sincerely yours

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THE PARRISH ART MUSEUM SOUTHAMPTON, LONG ISLAND

HON. HAROLD DUFRANE
EX-OFFICIO

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DIRECTOR
VALENTINE ARDCAST
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May 21, 1956

Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York, N. Y.

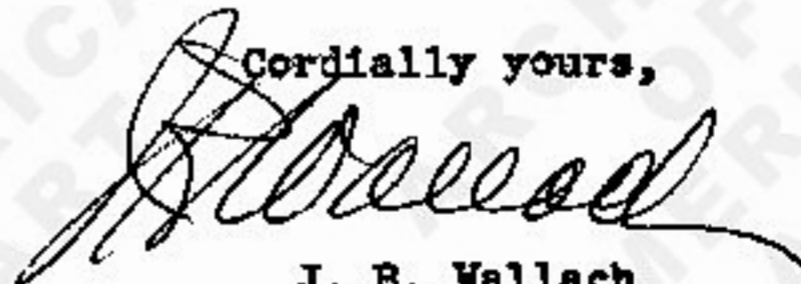
Dear Miss Halpert:

This letter will serve as your official invitation to participate in the Parrish Museum's exhibition July 1-25 of WHAT AMERICANS ARE PAINTING.

I will call early in June for an appointment to make a selection. Arrangements will be made for picking up the paintings during or near the last week in June. Insurance will be carried by Parrish.

Thanks again for your interest and support.

Cordially yours,



J. B. Wallach
Chairman, Exhibition Committee

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May 3, 1958

Dr. J. Cotten Hirschberg, Director
The Menninger Foundation
Department of Child Psychiatry
2221 West Sixth Avenue
Topeka, Kansas

Dear Dr. Hirschberg:

Indeed, I remember you and would very much like to cooperate
in connection with a Shahn portrait of Freud.

If by any chance I find that Shahn has - as I doubt - any
preliminary drawings, I shall let you know promptly.

Sincerely yours,

RCH/ek

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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May 5, 1958

Mr. Hal Turner Wilmoth, Director
Gump's
250 Post Street
San Francisco 2, California

Dear Mr. Wilmoth:

Naturally, I was very pleased to learn that your selection was well received and that even Mr. Gump himself was intrigued.

In reference to the package, I checked and found that we did not have a tube large enough and, therefore, the prints were mailed flat. In the future, however, I shall supervise the packing myself.

Under separate cover, I am sending photographs of the Cushing originals - the weathervanes we have produced from the Cushing molds. I am very eager to dispose of the balance and if you think there is any possibility of promoting them at Gump's, I shall be glad to make a very special wholesale figure way below my cost. Explanatory material is included.

It was very nice to meet you, and I hope that we will have occasion to work together frequently.

Sincerely yours,

EGH/ek

Kent H. Smith

Box 3057

Euclid Station

Cleveland 17, Ohio

re Rooster

vanas

[MAY 5, 1956]

1362 - Fighting Cock (12.2.19)

1207 - Jersey Rooster no photo

C O R Y
C O R P O R A T I O N
3200 Peterson Avenue
Chicago 45, Illinois

Office of the President
J. W. ALSDORF

May 8, 1956

AIR MAIL

Miss Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

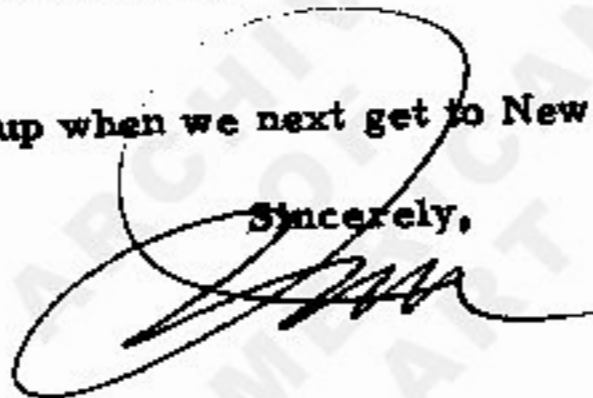
Sorry about not answering your letter of April 2nd sooner, as I always make it a fetish to answer my art correspondence and return photographs promptly. However, Marilyn and I left for the South the last week in March and just this week returned to Chicago.

The weathervanes you sent photographs of we do not find particularly intriguing, so I am returning all the photographs herewith. The one exception, strangely enough, is the cheapest one, but it intrigues me the most, No. 1168 at \$95.00, but I would like to see it next time we are in New York, and it isn't really that exciting.

The Marin turned out beautifully and we are more than delighted with it and hope you will see it in its home surroundings on your next Chicago visit.

Will look you up when we next get to New York.

Sincerely,



JWA:rs

Enc.

PS: Transcription of the above letter was delayed as we have just moved . . . Have since received your letter of May 3rd, but the above response fully answers your letter.

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SCIENTIFIC AMERICAN

Established 1845

415 MADISON AVENUE, NEW YORK 17, N. Y. MURRAY HILL 8-3900

May 7, 1956

Mrs. Edith Halpert
The Downtown Gallery
321 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is the letter I promised when we spoke on the 'phone earlier today.

As you may know, during the past year, a collection of cover paintings and other art work done for SCIENTIFIC AMERICAN has been traveling around the country and on exhibition at galleries and museums in various cities. From all indications, it has met with considerable appreciation and critical acclaim.

A representative of the American Federation of Arts recently visited us and proposed that we mount an enlarged exhibition of SCIENTIFIC AMERICAN art to tour under the sponsorship of the Federation.

After surveying our issues of the past eight years, the Federation suggested that we include in the exhibition the originals of Ben Shahn's drawings, The Planet Earth, Greeks of the Pythagorean School and Modern Man Reflecting on the Heavens (copies of which I enclose.)

Mr. Shahn has agreed to lend us the second two drawings and has advised that you may have access to the first one.

Needless to say, we are delighted that the Federation has suggested sending our exhibition on tour and are hopeful that you can lend us The Planet Earth.

Would you please telephone me and let me know if this is possible? If it is, we must also ask that you provide us with a letter, which the Federation requires, stating that we may have The Planet Earth on loan for the exhibition for one year, commencing next September.

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MICHIGAN STATE UNIVERSITY
OF AGRICULTURE AND APPLIED SCIENCE - EAST LANSING

DEPARTMENT OF ART

May 11, 1956

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your recent letter and photographs of the work of John Marin. The Acquisitions Committee is extremely interested in seeing "Out Centerville Way", if this is at all possible. We would like to hold this work for approximately three weeks, to be viewed along with several possible selections, and we will let you know, at the earliest possible moment, the committee's decision.

Incidentally, we are wondering if you would allow a discount for Museum or University collection purchases?

We are arranging with Berkeley -- to telephone you and make suitable arrangements for picking up the work.

Thank you very much for your consideration in this matter.

Sincerely,

Murray Jones

Murray Jones, Chairman,
Acquisitions Committee

MJ:hw

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA432 DL PD=DENVER COLO 9 245PMM

(58)
1956 MAY 9 PM 6 09

MRS EDITH HALPERT, DOWN TOWN GALLERY

32 EAST 51 ST

BUDWORTH INSTRUCTED TO PICK UP AND SHIP TO US OIKEEFFE
PAINTING WINTER COTTON WOODS EAST 4 TO ARRIVE HERE AS
SOON AS POSSIBLE AND NOT LATER THAN MAY 25 THANK YOU
SINCERELY FOR YOUR COOPERATION

LEWIS STORY DENVER ART MUSEUM 1343 ACOMA

4/25 1343

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 8, 1968

Mr. David Rosen
112 East 10 Street
New York, N. Y.

Dear Mr. Rosen:

Won't you please do something about completing the Max Weber painting of the "Rabbi". The client is getting so impatient that I am afraid we will lose the sale. You have had it for several months, and as I advised you, Weber decided to let the picture go.

Sincerely yours,

RGR/ek

May 8, 1950

Mrs. John Denman
Rt. 2, Box 2177
Bellevue, Washington

Dear Mrs. Denman:

You are indeed very kind to supply so much information,
and I am referring the letter to Mrs. George.

I hope to see you and Mr. Denman early in the fall. The
gallery will be closed during July and August but we ex-
pect to reopen with a bangup exhibition. It is always
a pleasure to see you.

Sincerely yours,

BON/ek

K

THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1614 LATIMER STREET
PHILADELPHIA 3

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16 May 1956

The Downtown Gallery
32 East 51st Street
New York City 22, NY

Dear Sirs:

We have just mailed you a package containing the prints from your gallery that we have had on consignment, as we close soon for the summer.

Thanking you for your cooperation,

Sincerely yours,

Bertha von Moschizker
Bertha von Moschizker
Director

Received

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May 9, 1964

Mr. Paul R. Smith
Department of Art
Iowa State Teachers College
Cedar Falls, Iowa

Dear Mr. Smith:

On my return from a trip, I found your letter.

I am afraid that I cannot be very helpful in connection with an oil painting for your collection. The Marin oils are way out of range and Shahn works exclusively in the water media - tempera and watercolor. Furthermore, none of the artists listed below have paintings of museum size in that price category. Occasionally, we receive a small but outstanding painting which would represent the artist well but at the moment there is nothing that I can recommend other than some outstanding drawings by O'Keeffe and Shahn or a very small oil by Dove, of which I am sending you a photograph.

Sincerely yours,

EGH/ek
Enc.

Red, Yellow and Green 1935

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THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7348

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

16 May 1956

CABLE ADDRESS: MUSART CLEVELAND


Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I feared this long delay with the Marin and am sorry you have to write. There as yet has been no accessions meeting for months. One is bound to come soon, and if you can let the oil remain here and agree to a two year payment, Mr. Milliken and I feel confident we can have a definite decision early in the summer. That is our hope, and more than pious.

I trust you have a good trip.

Ever sincerely,


Henry S. Francis
Curator of Paintings and Prints



San Francisco Chronicle

KRON-TV
CHANNEL 4

May 9, 1956

Dear Mrs. Halpert -

Many thanks for offering to label the Dove slides.

Your solution to the problem they presented is much more efficient than the one I suggested, although it puts you to trouble, which I regret. Anyhow, the slides are now in the air mail, and they may reach you before this letter does.

Best regards

A handwritten signature in cursive script, appearing to read "Alfred Smith".

Nassau Galleries, Inc.



Andover, Massachusetts

May 9, 1956

Mrs. E. C. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Please find enclosed the three Marin photographs, as our customer has, to our great regret, decided to pass them up for the moment. In the meantime, we want to thank you very much for your kindness in loaning these photographs to us. We still have not lost hope that we can do something within the foreseeable future.

With kindest regards.

Sincerely yours,

NASSAU GALLERIES INC.
ANDOVER, MASSACHUSETTS

JAV/JG
ENCL.

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

SCHOOL OF THE ARTS
MUSIC ART THEATRE

May 1, 1956

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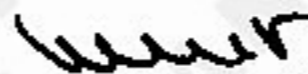
Mrs. Edith Greger Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed is a copy of a letter which is self-explanatory.
I certainly was happy to see this painting -- which has
unusual interest to me because its technique already
predicts the mature Stuart Davis -- and we treasure it
in our permanent collection.

You must begin to plan for the trip out here in the
Summer. Our house will be completed by August. With
affectionate greetings from Miss Vee and me, as always,

Yours faithfully,



Albert Christ-Janer

Encl.

3841 HAYNIE AVENUE
DALLAS, TEXAS

I sold a duplicate that I had to a dealer in
Wilmington for \$5 and at once another dealer
insisted that I had been cheated. Is there any
way for me to find out the value of these lit-
tle pictures, which are most interesting? Since
I am not making a collection myself I am willing
to let them go to one who is, but I do want a fair
price for them.

Thanking you in advance for any help that
you may give me, I am

very sincerely yours

Mrs. J. Petts (Mrs. C. S. Petts)

P.S. I also have a ~~number of~~ about two hun-
dred Spy cartoons—two folios and a number of
loose ones. I am told that they have very lit-
tle value since there are now a lot of the Spys
in the market owing to the breaking up of the
old folios.

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

May 16, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I take it that you are now flashing around London and I should be glad to have from you a firsthand account of circumstances at the British Arts Council. I hear rumors that the Council is falling into more conservative hands and should be glad to know what this means.

This letter is rather about Lehmbruck than about Marin and I am authorized to tell you that the Lehmbruck will be purchased for \$4500. The donor of the statue to the Art Galleries is Mr. Donald A. Winston of whom you may have heard, as he has been on occasion helpful to Dickie Davis in Minneapolis. The Winstons come from Minneapolis but are now here and they have divided their interests.

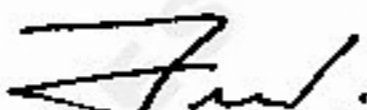
I have had an exchange of letters with Donald Winston in which he will undertake to make this purchase, not later than January 5, 1957. He is flying to Europe today and will be in New York the last week or two weeks in August. I have suggested that he get in touch with you and conclude the purchase himself.

It is obviously to his interest to make us a gift of the statue rather than a gift of the money, as it is my impression that the work is underpriced and, were it to come on the market in the usual way, would be subject to a considerable markup.

Of course, it is Mr. Winston and not I who makes the purchase but the exchange of letters leads me to believe that we are on solid ground and the statue could be forwarded at any time. Were it to come before the first of September, it would, of course, be a loan to the Art Galleries. But we can discuss this when I see you in July. There is no point in the statue moving before that date and the real purpose of this letter is to let you know, as I indicated above, that I have a written promise and that the Lehmbruck statue is therefore off the market -- if it were ever on it.

I trust you are having a marvelous time abroad and look forward to seeing you in July.

Sincerely yours,



Frederick S. Wight
Director of the Art Galleries

FSW:srp

P.S. You know how pleased I am.

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BROOKS MEMORIAL ART GALLERY

O V E R T O N F A R K E
M E M P H I S T E N N

MAY 15, 1956

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Mrs. Marjorie Liebman, president of ART TODAY told me yesterday that you will send "Yellow Fall" by Tobey and "Symposium" by Zerbe to the Brooks Art Gallery on approval.

I am today writing to Berkley Express to have these picked up on May the 29th, for shipment to the gallery, and if this does not meet with your approval, please let me know by return post, and I will inform Berkley of change in plans.

With appreciation,

Sincerely yours,

Ernest B. Clark

Mrs. Louise B. Clark
Director

Zubayr sent

May 5, 1956

Mr. Sylvan Lang

Mr. Sylvan Lang
Lang, Byrd, Cross, Ledon and Oppenheimer
1500 Milan Building
San Antonio 5, Texas

Dear Sylvan:

Yesterday I sent you copies of correspondence relating to the final outcome of the Zorach-Bank situation. Also, in the afternoon I telephoned Mr. Robert N. Aylin, President of the Aylin Advertising Agency, 904 Lovett Boulevard, Houston 6, Texas. This firm represents the Bank in Public Relations and he is the man with whom I breakfasted in Houston to discuss in detail the possible publicity for the unveiling of the sculpture.

I called him -- as I said -- as a courtesy, since we had agreed to work together on any publicity to be issued either from Houston or New York. During the conversation I discussed at length the articles which appeared in the Houston newspapers, both most prejudicial to Zorach, pointing out the fact that the reason given by Mr. Helleson "because the change in bank name" was a mighty foolish one since the sculptures were not intended as illustrations of the bank's name. He laughed and admitted that it was a little odd, but a reason decided upon for publication by the board. I mentioned also that I had heard vague rumors around New York that the real reason was a threat made by several depositors to withdraw their funds if Zorach's sculptures were placed on the building. He said he had heard nothing about that and was just as evasive as I was naive.

Finally I stated that as agent for the artist I was obliged to send out a statement to the press in Houston and in New York. No matter what I would say based on the articles which appeared, would have to be antagonistic to the bank. This I would not wish to do and therefore wanted his advice as to the reason to be given. He promised to send me a copy of the Bank's release and a suggested statement. For me this may be amusing. Incidentally, he remarked that the Chronicle deliberately messed up the statement because Jesse Jones owns the paper and also the National Bank of Commerce, therefore eager to hurt the Bank of the Southwest as much as possible.

What I would like to get from you at this point is your opinion of the type of statement we should issue. Now that the bank has initiated action we can no longer remain quiet. We are also afraid that the Zorach show in San Antonio may be affected by this and that the reviews in both papers in Houston may be derogatory. This will naturally affect Zorach's

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ALFRED AUERBACH

MAY 24, 1956

MRS. EDITH HALPERT
DIRECTOR, DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK CITY, NEW YORK

DEAR MRS. HALPERT:

YOU AND I HAD SEVERAL CONVERSATIONS AT ONE SOCIAL
GATHERING OR ANOTHER ABOUT A STUART DAVIS WHICH
I OWN AND WHICH YOU HAVE INDICATED YOU COULD
EASILY DISPOSE OF FOR ME IF I WISHED TO DO SO.

IT SO HAPPENS THAT I HAVE COME AROUND TO THE
BELIEF THAT I WOULD LIKE TO SELL THIS CANVAS
IF I CAN GET THE RIGHT PRICE FOR IT. I PLAN
TO TELEPHONE YOU EARLY NEXT WEEK IN THE HOPE
THAT YOU WILL HAVE A FEW MINUTES FREE TO DROP
UP AND SEE THIS PAINTING IN ORDER TO APPRAISE
IT MORE SPECIFICALLY.

WITH BEST PERSONAL GREETINGS.

YOURS VERY TRULY,



AA/EW

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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

wayne v. andersen 1291 bonita avenue
berkeley 9 california

May 2, 1956

Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

I am currently engaged in compiling a projected publication entitled "New Sculpture in the U.S." It is essential for the validity of this work that I contact the lesser known young sculptors who are producing works of high caliber. I am therefore requesting your aid.

Would you be kind enough to send me the names and, if possible, the addresses of any sculptors who may have exhibited in your galleries and whom you consider to be worthy of inclusion. Such would be received with my deepest appreciation.

Sincerely,



WAYNE V. ANDERSEN



MARION KOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY

SAN ANTONIO 6, TEXAS

May 19, 1956

The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Mrs. Halpert:

The enclosed shipment arrived in good condition except for one minor damage to one drawing (No. 23 on Mr. Zorach's list). This was four drawings on one board. The drawing of the artist's daughter was loose and the calf drawing below it was slightly torn on the margin. These were easily repaired. I am writing Mr. Zorach about this.

In addition to items listed on the enclosed, we received a watercolor "Five (?) Islands, Maine" and a bronze, "Figure of a Child".

Sincerely,

Lois Burkhalter

Lois Burkhalter, Sec.

*add
to consignments
list*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1966

Miss Alma J. Davis
J. Blaise de Sibour & Company
1700 Eye Street, N. W.
Washington 6, D. C.

Dear Miss Davis:

Once again, I am writing about the damaged weathervane which was insured for \$1000 under your binder of \$22,750 placed by the Honorable L. Gorrie Strong.

I have written so many times about this matter that I am about to lose patience and write directly to the Ambassador, as I see no reason why I should devote so much time and effort with no cooperation. Therefore, I am advising you that unless the settlement is made within a week, I shall refer everything to Ambassador Strong in whose name the policy was written.

Sincerely yours,

RGR/ek

THE INTERNATIONAL

Antiques

EXHIBITION and SALE, Inc.

Office

660 MADISON AVENUE
NEW YORK 21, N. Y.
TEmpleton 8-6830 or 8-6909

May 7, 1956

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs. Halpert:

Thank you for telling me you will definitely take booths numbered 50-A and 51-A at our International Antiques Exhibition and Sale, at the New York Coliseum, May 26 through June 3.

Contracts covering this location are with this letter. Please sign them both and return them to us with your deposit. One will be sent back with the acknowledgement of your deposit.

Under separate cover we are sending you invitation cards for your mailing list, and also other material pertaining to the show.

Please feel free to call on us if we can be of any help in connection with the show.

Sincerely yours,

C. J. Nuttall

CJN/g

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not to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 2, 1956

The Chase Manhattan Bank
Rockefeller Plaza at 49th Street
New York, N. Y.

Gentlemen:

Will you kindly stop payment on check #20948 dated
March 8, 1956. The check was made payable to Bos-
ton Trust Co., Inc.

Thank you for your courtesy.

Sincerely yours,

EGH/ek

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John Loeper

-2-

May 12, 1956

This took place at the Pennsylvania Hotel and the plaque was one designed on commission by William Zorach. This seems to be the chief accusation against Zorach and it is important to point out that this like many other details, is being used anachronistically.

As you know, from previous correspondence, Zorach was entirely cleared in the Congressional Record which contained a statement read by Zorach's Congressman in Maine. Jerry Bywaters has all the material.

I hate to burden you with this. On the other hand, I did not want to assume in writing the publicity release for you. I hope, naturally, that you will send copies to the two newspapers in Houston as well as the Dallas Press - and one to me for my Zorach controversy file.

I am off to Europe this afternoon, but should be back about June 1st. If you need any material, the office will supply it. Incidentally, I forgot to mention the fact that we sent you a better set of photographs than the group forwarded to you directly a few days ago by Mr. Franksheim. Zorach would prefer to use the former group. For biographical data, I can refer you to another enclosure, the publication of the Art Student's League.

And so, good luck and I look forward to hearing from you.

Sincerely yours,

RCH/ok
Lueke.

ADAM CLAYTON POWELL, Jr.
Chairman, Board of Directors

JOHN YOUNG III
Director



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NANCY WHITE
ETHEL WISE

132 West 138 Street New York 30, N. Y. AUdubon 6-2626

"SALUTE THE CARIBBEAN"

May 23, 1956

Dear Miss Halpert:

This is to ask your cooperation in serving as a key person in bring the art world into our program in celebration of Caribbean Week, June 17-22.

We are setting aside Monday, June 18th as a day, during the celebration, when art centers over the city will make special exhibits of works done by Caribbean artists, or works with Caribbean settings and themes. Or perhaps you would have some other suggestions?

Each year, we select a young woman and send her on a mission of goodwill to a foreign country, emphasizing the progress of democracy in the United States. In 1954, we sent our winner to France; in 1955, to Italy. This year, we will send her on a tour of the Caribbean, and thus the theme of our goodwill program this year.

We feel that Mr. Hale Woodruff of NYU and Mr. Seldon Rodman would be persons who would be interested in helping. The time is short and we don't expect miracles, but some semblance of observance.

Please let us have your thinking in the matter.

Yours sincerely

John Young III
John Young III
President-Director.

Miss Edith Halpert,
Downtown Galleries,
32 E. 51st St., NYC

Grand Finals Miss U.S. Pageant — June 22 — Caribbean Carousel & Ball
Manhattan Center

Celebrate
CARIBBEAN-AMERICAN WEEK
June 17-22nd, 1956

May 12, 1956

Mr. Hal Turner Wilmoth, Director
Gump's
250 Post Street
San Francisco 8, California

Dear Mr. Wilmoth:

As I am about to dash off to the airport, I am taking a short-cut in sending you the information in connection with the weather-vanes.

The attached catalogue is self-explanatory but you may recall my reference to the fact that we could not have the show here because it would affect the sale and pricing of the old examples and would confuse the public's interest in American folk art. Therefore, we accepted the A.A.A.'s invitation. At that time, unfortunately, we were not in production and could fill none of the orders. Now, we have 25 or more (out of the limited edition of 50) of those indicated with an asterisk. I am ready to take a large beating on these as we still cannot sell through The Downtown Gallery for the reasons I mentioned above. The selling prices are noted in each instance but may be ignored if you have any real interest in the material.

My best regards.

Sincerely yours,

EGH/ek
Enc.

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PALM BEACH ART LEAGUE
NORTON GALLERY AND SCHOOL
OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

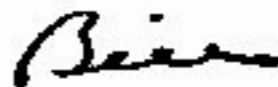
May 7, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

By the end of our Board meeting on May 10,
we should be in shape to send our Trustee
the necessary information for payment for the
two Marins. Would you, therefore, send the
necessary invoice or invoices.

Sincerely,



Willis F. Woods
Director

WFW:eb

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 1, 1956

Mr. John Denman
Rte 2 Box 2177
Bellevue, Washington

Dear Mr. Denman:

Several days ago, Mrs. Thos. George dropped into the gallery and told me that she, her husband, and his son of 12, are planning to spend a year in Kyoto. George is a painter, and his wife is an art critic whose reviews have appeared in The Arts for quite a period. They are both delightful people, and I am very eager to help them, particularly, if I can get someone else to do it for me.

The reason I am dragging you into this scene, is to ascertain whether you have any suggestions regarding the boy's schooling during his year in Kyoto. The parents are concerned about that situation particularly, and if you have any recommendations, I should be grateful.

Many thanks and best regards to you and Mrs. Denman.

Sincerely yours,

RGM/ek

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 10, 1956

Miss Harriet Crane
Giddings
10 West Fourth Street
Cincinnati 2, Ohio

Dear Miss Crane:

You must forgive me for not having followed through after our
telephone conversation.

When I called Mr. Fishel, it was with the intention of point-
ing out to him the impossibility of organizing the exhibition
as originally planned. When I found, however, that he was
no longer connected with the organization, I dropped the matter.

However, I feel that I owe you an explanation, and I am there-
fore writing at this time. As I explained to you, we discover-
ed that our stock had been dissipating so rapidly that the
pictures I had in mind for your show were unavailable. I did
not care to make substitutions which were not of equal import-
ance and therefore felt it was much better to postpone the exhibit-
ion. I feel very strongly that unless our artists are represented
at their peak, it is unwise to have a show both for our sake and
for that of the exhibitors. I am sure, that you can understand.

At the moment, I am about ready to leave for Europe and shall be
back in June. The gallery closes for the two summer months, but
if you are still interested in September, why don't you get in
touch with me.

I do hope that I did not inconvenience you too much - but in ad-
dition to the explanation given above, I did make the initial
arrangements with Mr. Fishel.

Sincerely yours,

RGN/ek

May 3, 1958

Miss Ruth M. Raffaelli
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Miss Raffaelli:

As you may know, Fred Wight has arranged for an extension of the Marin Memorial Exhibition - beyond the Whitney showing. The current plan is to send the exhibition to London and all the owners have been asked for time extensions.

Since you made it very clear that Mr. Leisy wants to keep the matter a secret, we did not give the owner's name to Wight. Therefore, would you be good enough to ask his permission for the extension to London which would keep the picture out through November, I believe. If on the other hand, he would prefer to have the Marin delivered after the Whitney show, we shall advise Wight accordingly.

Incidentally, since I am writing to you about Leisy would it be too much trouble for you to ascertain whether we have or have not been paid for this painting. I notice that in your letter of January 25th, the amount is included. Won't you please let me know.

Sincerely yours,

HGM/ek

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Vice President's Office

Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

May 18, 1956

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Miss Halpert:

Colonial Williamsburg is trying to locate the portraits of Nancy Hallam described on the enclosed sheet. Have you by any chance ever encountered them or can you suggest leads to us? We shall be eternally grateful for any help you can give.

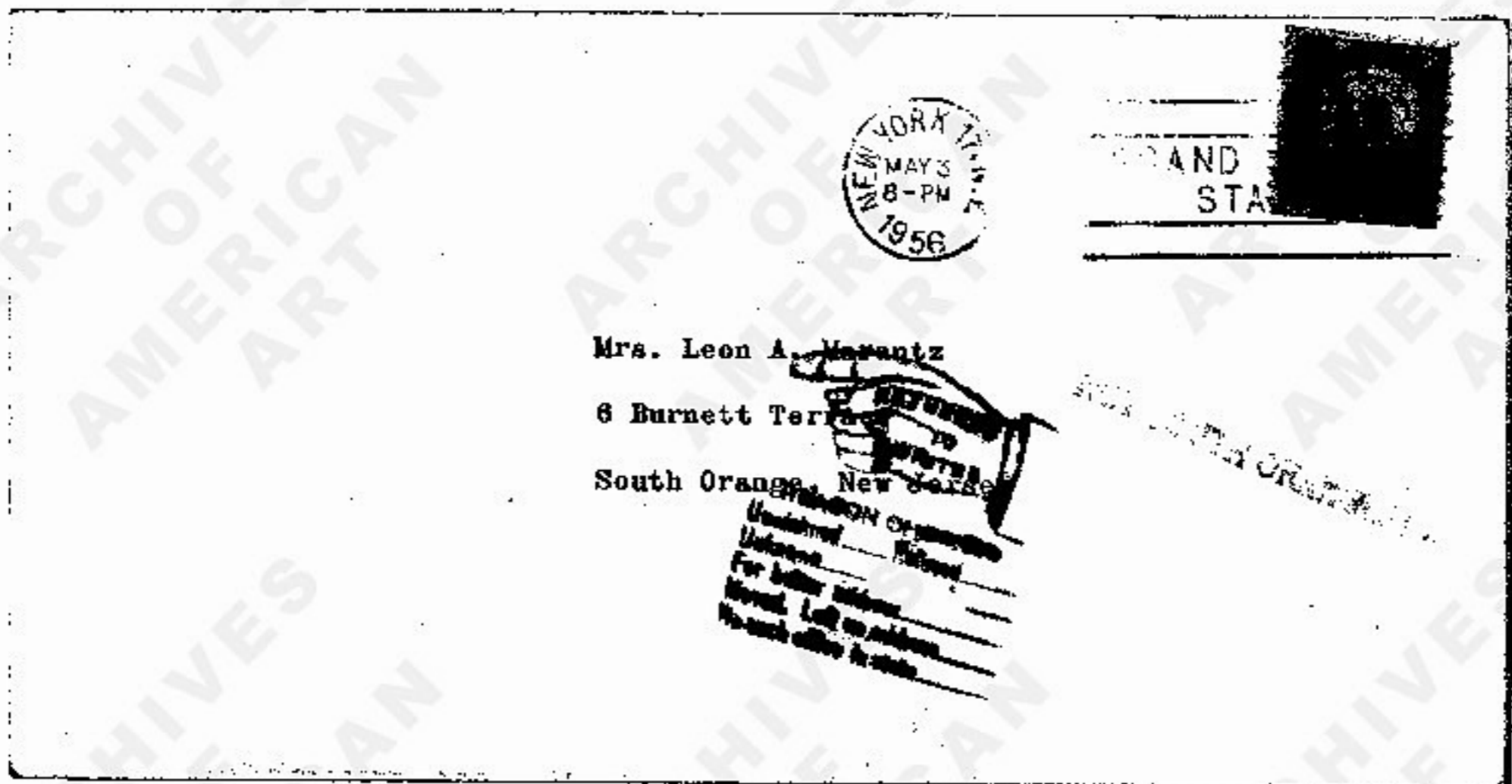
Cordially,

Edward P. Alexander
Vice President and Director
Division of Interpretation

Encl: "Portraits of
Nancy Hallam"

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May 8, 1958

Mr. James S. Schramm
Post Office Box 507
Burlington, Iowa

Dear Jim:

Immediately upon receipt of your letter, we shipped the Shahn drawing to you.

I certainly regret that I shall not be here to see you on the 8th but look forward to your visit on June 16th. This time, I hope you and Dorothy will leave an evening free to have dinner with me. Until then -

Sincerely yours,

RCM/ek
Enc.

May 10, 1956

Mrs. Randall W. Chandler
Katzman Art Gallery
Katzman, New York

Dear Mrs. Chandler:

In making up the original consignment, there was an error which I am now correcting.

Enclosed you will find a consignment for the Kersch figure which was not listed originally. I hope your show is being well received and that you are pleased with the results.

Sincerely yours,

HCM/ak
Enc.

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May 5, 1956

Mr. Jos. G. Butler, Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio

Dear Jack

Being a very bright girl, I mislaid the entry blanks for the two pictures you invited. So that you may have the data for your catalogue, I am listing the titles, etc. below:

Stuart Davis READY-TO-WEAR - Oil 1955
42" W x 56" H \$7500

Don Shadin A.B.C. - Watercolor 1958
89^{cm} x 231^{cm} \$1800

We shall have the paintings ready for Newworth on May 18th. Meanwhile, I have ordered photographs to be sent to you for publicity.

My best regards to you and Dorothy.

Sincerely yours,

200/ok

May 8, 1958

Mr. Sylvan Lang
Lang, Byrd, Cross, Loden & Oppenheimer
1500 Milam Building
San Antonio 5, Texas

Dear Sylvan:

Much as I wanted to communicate with you, I did not want to bother you during your holiday. Therefore, it was mighty nice to receive a note from you.

The Zorach situation may be called "settled" - from one point of view, but from where I am sitting it still is a horrible mess. As you know, George Hourwitz has been handling the financial end and according to Zorach the bank has made full payment for the large facade sculpture and satisfactory payment for the unfinished side panels. Also, much to my astonishment the bank does not desire delivery of the finished sculpture advising the artist instead that they may have permanent possession of these in addition to the payment. Thus, financially he and George are satisfied but morally I am not.

Furthermore, I have a clipping from the Houston Post dated April 21st which upsets me very much and Zorach has just given me a photostat of another clipping, obviously from the Chronicle. The heading in both is most unpleasant.

In both instances, the bank carefully avoids any reference to the leftist angle and repeats the fact that the change of the Bank's name was the basic reason. Throughout this, I told Zorach to make no statement to the press although two reporters have phoned from Houston. Naturally, I did not want to follow through without your advice. I do feel very strongly that there should be a public reply made by Zorach and a statement or a written statement forwarded to all the Houston papers and possibly the Dallas papers. All this is particularly unfortunate with the McKay Exhibition opening very shortly. As a matter of fact, I think that at that time or before the 27th of this month, something should be done.

May 3, 1956

Mr. Murray Jones, Chairman
Michigan State University
of Agriculture and Applied Science
Department of Art
East Lansing, Michigan

Dear Mr. Jones:

Although it is rather difficult for me to make an arbitrary choice, I shall do the best I can under the circumstances. In the case of Dove and Marin there is no "typical" example, as both artists were extraordinarily imaginative and creative with a variety of phases.

Under separate cover, I am sending you a half dozen photographs but would suggest that you refer to the recent catalogues which must be included in your library. I am referring to the catalogue of the Marin Memorial Exhibition organized by Frederick Wight of U.C.L.A. last year. The exhibition is still on tour. The other catalogue is one published by the White Art Museum of Cornell University in conjunction with the Dove Retrospective Exhibition held in November of 1954. While very few of the reproduced pictures are still for sale, you can indicate the type most suitable for your purposes. In any event, we shall be glad to send on approval whatever you select.

Sincerely yours,

RGE/ek

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May 1, 1956

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Stuart Davis
15 West 67th Street
New York 23, New York

Dear Stuart Davis:

Yesterday Mr. Eisenhower showed me a painting dated 1915,
"Gloucester Landscape," by Stuart Davis. It's a gift
by you to this University.

As the newly appointed Head of this School of the Arts
I was grateful to see this interest of yours in Pennsylvania
and I thank you again for it. Your interest in us will
always be appreciated.

With kind regard,

Yours faithfully,

Albert Christ-Janer

cc: Mrs. Edith Halpert ✓

May 10, 1950

Mr. C. F. Muddle, Head
Technical Facilities and Services
General Motors Corp.
Box 188, North End Station
Detroit 2, Michigan

Dear Mr. Muddle:

In checking with the shipping department, I found that the receipt for the Sheeler has not arrived, and I am rather distressed about the matter.

Won't you please be good enough to wire me at once regarding the delivery. The shipment was made via Air Express on April 28th. I shall be most grateful to you.

Sincerely yours,

EGM/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1956

Mr. George W. Staempfli
The Museum of Fine Arts of Houston
Main Street and Montrose Blvd.
Houston 6, Texas

Dear Mr. Staempfli:

In going through my files before venturing to Europe, I
came across some correspondence referring to the large
group of photographs that I sent you before the folk art
exhibition was organized. These represented paintings
and sculpture from museums and private collections as well
as from the Downtown Gallery and represent a considerable
expenditure on our part, and I am sure that you will under-
stand that it would be advantageous for us to have them
for future use. Won't you, therefore, be good enough to
ask your secretary to return them to us at your convenience?

Do you ever travel way up to New York City? If you do, I
hope you will drop in as it will be a pleasure to see you
again.

Sincerely yours,

RCH/eh

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1956

Miss Mary F. Williams, Chairman
Randolph Macon Woman's College
Department of Art
Lynchburg, Virginia

Dear Miss Williams:

It may seem strange to you that there are such lapses in time in connection with the Weber painting situation. However, I might just as well tell you the circumstances.

After several telephone calls and a note, I finally followed through by going to the Webers' home and studio last Thursday. Mrs. Weber, who acts as his business manager, is somewhat naive regarding the art world and I find it almost impossible to get through any concrete explanation.

What I am getting at, is that I tried to explain to the Webers the situation in universities and the characteristically small purchase budget indicating that it would be nice to make a special price to Randolph Macon Woman's College.

Although I selected alternate pictures within the budget, frankly I did not feel that any of these were as outstanding as "The Comb". Weber, too, was very eager to be represented with the latter. Whether he will write you or not I do not know, as it seemed difficult to put over that idea as well. I doubt whether it would be of any advantage to write to him directly, unless you feel you would want to do that. His address is 11 Hartley Road, Great Neck, Long Island. If you do so, please send me a carbon copy so that I know the situation.

Although I am sending you photographs of two alternate pictures priced at \$3500, I still wish that you could arrange for "The Comb". In order to help you further and to eliminate additional correspondence for all of us, I am going to make an unusual gesture by offering to contribute \$500 towards the purchase price. In other words, the picture will be \$5000 less the 10% or \$4500, less my contribution of \$500 which would bring it down to \$4000. This seems like the best solution. Do let me know.

Sincerely yours,

ECH/ek

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may be published 60 years after the date of sale.

May 12, 1956

Miss Jane Arnold
King Weese Studios
143 East 40th Street
New York, N. Y.

Dear Miss Arnold:

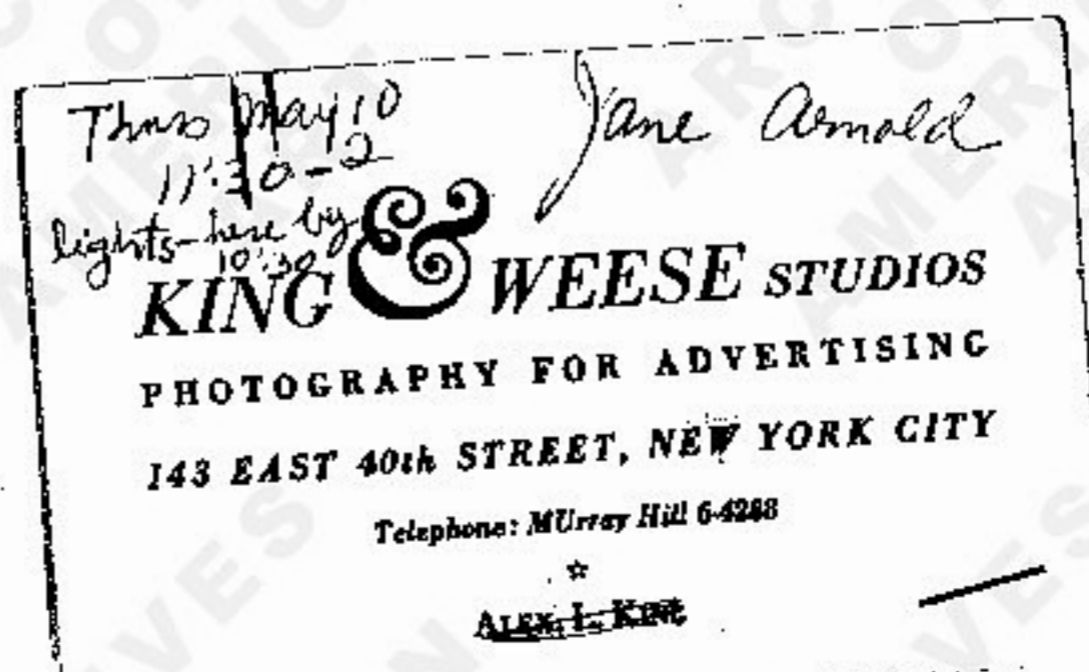
When you were here the other day, I was so preoccupied with
affairs on the floor above that I did not have an oppor-
tunity to talk with you.

When the photographs are used, for reproduction, will you
please be sure to use the following credit: "Photographed
in the American Folk Art room of The Downtown Gallery".

Will you also be good enough to send us tear sheets for our
records.

Sincerely yours,

EGH/ek



May 5, 1956

Mr. Charles Buckley, Director
Currier Art Gallery
Manchester, New Hampshire

Dear Mr. Buckley:

When you and Mr. Smith of Albright were at the gallery some time ago, you expressed your special enthusiasm in the painting entitled TRAVELING by Arthur G. Dove dated 1948. As a reminder, I am enclosing a photograph. As I suspected, Mr. Knox returned the picture promptly. This has been a constant pattern between any director and the president. This is not why I am writing to you, but it occurred to me that with all the interest in Dove at present and the number of paintings that are being acquired for permanent collections, it might be a good idea to call your attention to the fact that TRAVELING is available. I hope that you can make some arrangement for its acquisition.

My best regards.

Sincerely yours,

RGH/ek
Enc.

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THE UNIVERSITY OF WISCONSIN
MADISON 8

DEPARTMENT OF
HISTORY AND CRITICISM OF ART
173 BASCOM HALL

May 2, 1956

Downtown Gallery
32 East 51st Street
New York City, N. Y.

Dear Sirs:

Miss Jane Wade of the former Curt Valentin Gallery has suggested that I write to you concerning our inquiries described below.

The University is considering the prospect of acquiring, from time to time, works of art to be added to its collection through purchases made possible by the income from a recent bequest. And I have been asked to write this exploratory letter with reference to a proposal about which you may be helpful to us.

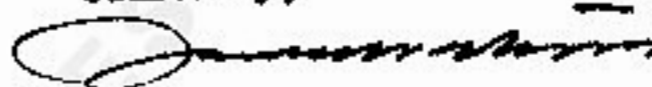
The suggestion has been made that one, or perhaps two, oils, water colors or pastels be acquired. Moreover, there was the thought that perhaps one or another gallery could arrange for a small exhibition (i.e. about ten or twelve pieces) of the works of one artist, from which a final selection for purchase could be made by a University committee. It would be desirable for a member of our staff to visit New York, perhaps early this summer, to determine the final arrangements for such an exhibition which would be presented in the art gallery of the Memorial Library. At the same time we hope it would be possible for him to make a personal selection of pieces for exhibition from which the final work would be chosen.

However, before then, there are a number of details relative to the proposal which would have to be determined. We are interested in works of excellent quality although at present we have not limited our thinking to any one artist. In a very general way it might be helpful to suggest names which have been mentioned if only to give some idea of the general periods and types of works contemplated - Burchfield, Feininger, Redon, Duffy, Degas (perhaps pastels or pastel drawings), Renoir, Hopper, Chagall, Marin, etc.

We would be very grateful to learn if such a proposal appeals to you, and if you have a group of works by one artist which could be lent under such arrangements. Because we hope to acquire as fine and representative a work of the artist as possible, it would be helpful to me to have a very general estimate of the top price we should carry in mind in considering the available oils, water colors, or pastels of artists your gallery might propose. On the other hand, we would be limited to an expenditure of not more than several thousands of dollars, depending upon the character of the work and medium.

Your suggestions will be most welcome, and if there is any further information you might wish to have I would be glad to try and furnish it.

Sincerely,



James Watrous
Chairman

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Chairman of Trustees:
The Viscount Bearsted, D.L., T.D.
Director:
Bryan Robertson
Assistant:
Ann Foredyke

WHITECHAPEL ART GALLERY
HIGH STREET, LONDON, E.1.

Telephone: BISHopgate 1492
Station: Aldgate East

23rd May, 1956

Dear Mrs. Halpert,

Just received your letter about the Howard pictures - I've been away, and now returned to an unbelievably busy office to find myself without a secretary! Hope you can follow this note.

I understand that you will buy two pictures by Charles Howard: PAVANE 1954/5, 16 x 20" and THE INTERIOR 1954, 14 x 16" at the customary reduction for a re-sale in the United States. What I have done is to add our own commission to the prices fixed by Howard, so that the artist and this Gallery is covered, and finally deduct 10% from the total in each case so that you have a reasonable chance of making a profit when you re-sell them in the States. Respectively, we should want to receive £85 - 1 and £63 - 6 for the two pictures above.

The two other paintings: THE PIT 1954/5, 16 x 22" and THE VARIABLE ASPECT 1947, 18 x 24" would cost you, along these lines, £99 - 5 and £127 - 13 respectively.

If you buy the first two, you will spend £148 - 7
If you buy all four paintings, you will spend £375 - 5

In my opinion, with some acquaintance of U.S. prices and the chances of making a profit, you would do well to buy all four. They represent Howard exceedingly well. In my view - and in many others in England with rather more weight to their opinion than myself - Howard is your most important and mature artist. You have chosen very acutely.

Good wishes,

Yours sincerely,

Bryan Robertson

Director.

Mrs. Edith Halpert,
Hotel Villa La Massa,
Candoli,
Florence.

*I will send you a catalogue this
Shoe here.*

*Will you be responsible for transport
costs? This will, at the usual rates,
but thinking it over, I think you should only pay
£350 if you buy all four. This should help you a little
with those transport costs.*

May 18, 1956

Mr. Arnold A. Rogow
Department of Political Science
State University of Iowa
Iowa City, Iowa

Dear Mr. Rogow:

Mrs. Halpert is in Europe for a few weeks. When she returns I shall refer your letter of May 16th to her for a reply and a list of the available Shahn paintings as you requested.

Sincerely yours

note to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE GUILD HALL



EAST HAMPTON, N. Y.

May 17, 1956

Mr. John Marin
c/o Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Mr. Marin:

Thank you so much for your gracious offer to loan us the following paintings:

Bernard Barfiol - "Still Life with Milkweed" - \$1800
Georgia O'Keefe - Pink and Yellow Hollyhocks - \$2000.

They will be on exhibit at Guild Hall from July 18 to August 13. The entire show will be insured during that period and while in transit.

Our movers will be the Home Sweet Home Moving & Storage Co., Inc. of East Hampton. They will pick up the show in New York on July 12 and return it on August 14. If you are closed in August, please let us know of an alternate place where these paintings can be left.

Please let us know the amount for which each should be insured.

For purposes of insurance and the catalogue, we would like a final confirmation from you no later than June 15.

We retain a 10% commission on all works of art sold.

Sincerely,

Manette Loomis

Manette Loomis
(Mrs. Alfred L.)
Chairman - Art Committee

ML:DVO

THE PURPOSE OF THE GUILD HALL IS TO PROMOTE AND ENCOURAGE A FINER TYPE OF CITIZENSHIP

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 18, 1958

Mrs. Nate Spingold
18 East 17th Street
New York, N. Y.

Dear Mrs. Spingold:

When I called several days ago to invite you and Nate
to a party, I found very much to my distress that he
was ill.

I am leaving for Europe today but wanted to send you
a note to express my best wishes for a speedy recovery.

Sincerely yours,

ECM/ek

MRS. HINTON LONGINO
2982 HABERSHAM ROAD, N. W.
ATLANTA, GEORGIA

May 6, 1956.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

I have thought many, many times of the small water color, Two Trees, by Arthur Dove, which I saw in your gallery the week before Easter. I was charmed by it although I felt as you did that it should be under a larger mat. I should like very much indeed to have it, -in fact, I have just the spot for it-but I am afraid that it is too high in price for me. Will you reduce it?

Yours truly,

Hinton Longino
Mrs. Hinton Longino

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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May 8, 1956

Mrs. Thomas George
Valley Cottage,
New York

Dear Mrs. George:

As I promised, I communicated with Mrs. Denman and the enclosed letter is self-explanatory which I hope will be of some help to you.

I hope to see you before you embark on your new venture.

Sincerely yours,

RM/ak
Enc.

MRS. FRANCIS STORZA
RANDALL MILL ROAD, N. W., RT. 10
ATLANTA, GEORGIA

May 5-1956

Romton Gallery
32 E. 51st St.,
New York, N. Y.

Dear Mr. Halpert -
Yesterday Mr. Filter
and I visited the John Maria Show
at Athens Ga. Mr. Halbrook, the Director
there - told us that you owned (among
others) the etching Grain Elevators -
Mechanics - 1915 (no B114). I am anxious
to secure an impression of this print.
Do you have one for sale - or can you
tell me where I may find one.

Thanking you in advance,
Francis Storza

May 14, 1956

Mrs. John Barclay Jr.,
320 West Pittsburgh Street
Greensburg, Pennsylvania

Dear Mrs. Barclay:

Mrs. Halpert left for a short trip to Europe a few days ago, but I am sending you the Morris Graves painting which she had set aside for you.

Will you be kind enough to sign the enclosed card so that I will have a record of the painting being received in good condition. A bill will be sent you upon Mrs. Halpert's return.

Sincerely yours

view to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HAROLD BRUNN INSTITUTE FOR CARDIOVASCULAR RESEARCH
MOUNT ZION HOSPITAL

1600 DIVISADERO STREET

SAN FRANCISCO 15, CALIFORNIA

May 4, 1956

Downtown Galleries, Inc.
32 East 51st Street
New York 22, New York

Attention: Miss Halperin

My dear Miss Halperin:


I want you to know that it was a distinct pleasure to meet you again and having you vaguely connect me with the Dr. Friedman you met several years ago.

Now that I have several months to condition my wife to the acquisition of the "Marine" perhaps she will accept it as an esthetic addition to the household and not as a financial drain. However, regardless of her action, the painting will remain in my position and I shall enjoy it either at my home, preferably, but if necessary, at my office.

I think that people like myself should always be on the make for new friends and I wish there were some way, despite the distance, that I could count you in the matter of new friends. This of course is a cold-blooded way of making new friends but at least it is frank. (My secretary just interjects that the frankness at least has some merit). I think it has too because too many of us go about trying to acquire banks and industrial combines without trying to reap up treasures in one's own personality. It is in this latter connection that I am so interested in acquiring your particular friendship.

I do hope that when you do come to San Francisco you will inform me well in advance so that I can take appropriate steps to see that a pleasant enough sojourn is assured. Until our next meeting then, I remain,

Very sincerely yours,


Meyer Friedman, M.D.
Director

MF:vc

30-40-50

a	Asateemest (large)	24 x 34	1949	
1	Interim	1954 small	(1) x 14 x 16	45
3	The PT	1954-5	(3) 16 x 22	70g
4	Paradise	"	(2) x 16 x 20	60
4 b	Variable Aspect	1949	1 18 x 24	90

Ant

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2639

87 STATE STREET, BROOKLYN 1
NEW YORK

May 18th, 1956

Dear Mrs. Halpert:

May I report that we have never been paid for our #552158, removing finger marks, etc., and surfacing "Orange Mesa", charge \$35.00, delivered to you June 3rd, 1955? We realize that this was an insurance claim but the order for the work came from you and we feel that we shall have to ask you to assume full responsibility for the payment to us rather than have us try to collect from the borrower of the item involved.

I am sure you will appreciate the nuisance value of such a carried over charge and understand that we cannot in the future assume any work of this type unless we can bill you direct for the work done and receive prompt payment for same from your gallery.

Very sincerely yours,

Caroline K. Keck

Mrs. Sheldon Keck

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, *FOUNDER*

FLORA WHITNEY MILLER, *PRESIDENT*

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN L. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET McKELLAR
Executive Secretary

May 2, 1956

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I want to thank you on behalf of the Staff and Trustees for your generous gesture which made it possible to add Ferry Boat Wreck by Arthur G. Dove to our Permanent Collection.

We discovered that because of its bold forms this painting carried well in our galleries, and we admired it for its quality regardless of size. In short, we are delighted with the picture and hope that you and Roy will also be pleased with our selection.

Our thanks again and with my personal regards,

Sincerely,

Hermon More, Director

HM:m
Enclosure (check)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died more than 60 years after the date of sale.

[MAY 23, 1956] Edith Halpert

QUESTIONNAIRE IN REGARD TO CHARLES DEMUTH:

1. What artists did Demuth speak favorably of in your presence? Can you remember why he said that he liked the work of these artists?
2. Did you ever hear Demuth condemn an artist? If so, do you know why he did so?
3. What works or reproductions of works by other artists did Demuth have on the walls of his studio?
4. Do you know how Demuth worked when he painted? Did he develop the painting part by part or work continuously over the whole? By what means did he secure his special effects?
5. Did Demuth usually make preliminary sketches for a painting? Did he spend a long period of time on each work? How long?
6. Did Demuth actually ever use gouache, or was his opaque watercolor medium invariably tempera, the commercial kind that comes in tubes?
7. Did Demuth read books on art or biographies of artists? Which ones?
8. What was his attitude toward music, the theatre, and the dance?
9. What things (people, places, ideas, etc.) did Demuth especially like? especially dislike?
10. Was Demuth a moody person, and, if so, did his moods change easily? Was he a happy, well-adjusted person, or were his smiling personality and wittiness only a mask?
11. Do you know of the location of any Demuth letters?

(Please append pages if necessary.)

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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purchaser is living, it can be assumed that the information
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THE DOWNTOWN GALLERY 32 EAST 51 STREET • NEW YORK 22, N. Y.

New York State Historical Association
Cooperstown, New York

LOUIS D. JONES
DIRECTOR

May 4, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

On my return from New York I find your letter of April 25th and hasten to tell you that we would indeed be interested in considering with you gifts to the folk art collection.

I am tremendously pleased that you are interested in considering our collection in this connection.

I should remind you that the 75 pieces at the Knoedler show are only about a quarter of the collection; however, it is the best quarter. We were able to fill the five galleries reasonably well after the material went to New York

However, what I would like to do is replace some of the second-rate material with pieces of higher quality. One of the things that impressed me during our conversation two weeks ago was that your basis of selection for the collection has been the same as ours; that is, we have tried to avoid pieces which did not give aesthetic satisfaction. It doesn't mean we can always all of us agree on what gives aesthetic satisfaction and we have sometimes not insisted that all of us involved in the selection be gratified in this way but, in general, we have avoided the purely antiquarian in favor of the aesthetic and I was interested to observe that this seems to have been your own thinking in the matter of ~~the~~ collection.

How would it be if I were to drop in to see you the next time I am in New York or is there some way of moving forward on this before that time. However we work it out, all of us are very grateful to you for considering us in this matter.

Mrs. Jones says to tell you that the people of whom

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RALPH L. RITTER
638 DIERKS BUILDING
KANSAS CITY, MISSOURI

May 22, 1956

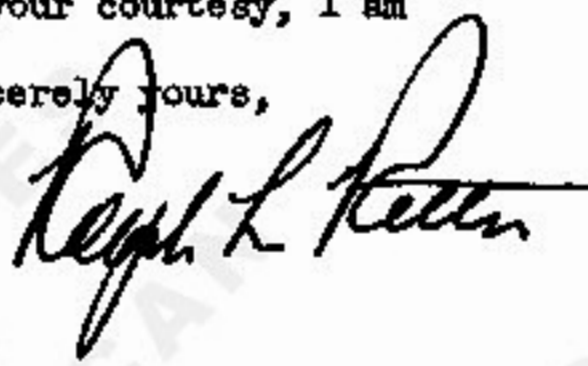
Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Miss Halpert:

Mrs. Ritter and I are interested in adding to our collection an oil or tempera by Charles Sheeler. It is my understanding that your gallery represents Mr. Sheeler, and I would appreciate learning from you what paintings might be available by this painter.

Thanking you for your courtesy, I am

Sincerely yours,



RLR:ps

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May 10, 1958

Mr. Ben Shahn
Roosevelt, New Jersey

Dear Ben:

When Mrs. Fishke phoned me some weeks ago, I suggested that
she have Mr. Shapiro write me directly. The letter arrived
today, and I am enclosing it together with my reply. For your
information, a fee of \$250 has been offered and when I told
Mrs. Fishke that it was completely out of the question, she
inferred that a higher rate would be paid to you.

Since you know my feelings about commissions in general, I
think it best for you to decide this.

Sincerely yours,

RGN/ek
Enc.

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The Carl Van Vechten Gallery
Fisk University
Nashville, Tennessee
May 4, 1956

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Sir:

Sometime ago I mailed you the photographs of the Marin, Dove and O'Keeffe paintings you requested.

I am writing to inform you that the cost of the twenty-three (23) photographs is thirty-five dollars plus 40¢ mailing fee.

We are glad to have served you and hope the photographs are satisfactory.

Very truly yours,

Pearl S. Creswell
Pearl S. Creswell

\$13.81 ~~13.68~~ Dove
~~16.85~~ ~~16.72~~ Marin
4.74 ~~4.60~~ O'Keeffe

1828
1672 186
3500
Id directly

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May 8, 1956

Mr. C. J. Nuttall
International Antiques Exhibition
660 Madison Avenue
New York 21, N. Y.

Dear Mr. Nuttall:

As you know Mrs. Halpert is leaving for Europe in a few days, and had hoped to hear from you long before this time.

The last minute rush of getting the gallery organized to run smoothly during her absence has made it impossible for her to devote any time whatsoever to the Antiques Exhibition. Therefore, at her suggestion, I am returning the contracts and other material, and hope that you will get in touch with the gallery when you next plan a show at the Coliseum.

Sincerely yours

PO
Hunt
May 5, 1956

Mr. James Watrous, Chairman
The University of Wisconsin
Department of History and Criticism of Art
178 Bascom Hall
Madison 6, Wisconsin

Dear Mr. Watrous:

Thank you for your letter.

We are always particularly interested in cooperating with universities, as time has proven that current interest in American art is largely due to its introduction in midwestern museums during the most receptive period of the young generation. Thus, I can assure you we will do everything we can to be of service.

Unfortunately, I notice that you included only one of our "old masters". The list is printed below. In addition, we now have the work of Max Weber and I expect to purchase a number of paintings by Abraham Rattner. At the moment, we have too few paintings by Davis, Shahn and Sheeler, to make up any group for consideration. These artists are both exceedingly desirable for museums and collectors and very unproductive. In the case of the others, we have a better stock - and this includes Weber, and can arrange for a small exhibition by each or collectively. Naturally, it would be much more desirable to have one of your staff members call to make a personal selection.

I am leaving for Europe on May 12th but expect to be back early in June and to remain here until the end of the month. The gallery is closed for July and August, but I can arrange to come in by appointment if given a few days notice - in the event that the visit would have to be during that period.

Sincerely yours,

ECM/ek

May 10, 1955

Mr. Walter Meigs, Head
Art Department
The University of Connecticut
Storrs, Connecticut

Dear Mr. Meigs:

Please do not think that I have forgotten about you. On the contrary, I have several plans in mind but we have been having such a hectic time in the gallery plus a personal hectic time in preparation for a short trip abroad.

Meanwhile, I visited the Alan Gallery and purchased another picture which no doubt he recorded to you. It was not a suitable time for me to discuss the situation with Charles as there were other people present. However, I am including a previous purchase entitled "Rain" in the forthcoming show which opens here on May 29th. When I return from Europe early in June, I shall get in touch with you promptly with the idea of having a little private conference at your convenience - unless you have worked out some other plans independently.

My best regards.

Sincerely yours,

EOH/ek

May 8, 1958

Mr. F. W. Fuessenich
Litchfield Road
Torrington, Connecticut

Dear Mr. Fuessenich:

I hope you will forgive me for appearing so late in connection with the Baggett portrait.

The person I had in mind postponed his trip to New York and I have been holding these photographs consequently. He now advises me that he is not interested at the moment and since Mrs. Webb is not inclined to make any picture additions, I am returning the photographs to you.

I hope you have not been inconvenienced by this delay. I hope too, that I shall see you this summer when I am vacationing in Connecticut.

Sincerely yours,

RMH/ch
Enc.

DRAKE UNIVERSITY
Des Moines 11, Iowa

CARL A. KASTEN
BUSINESS MANAGER

May 15, 1956

Mr. Joseph Lacy
Eero Saarinen & Associates
Bloomfield Hills, Michigan

Dear Joe:

I am writing again concerning the bills for the mounting of the mural from Ken Haynes and Ringland-Johnson. Could you follow up with Mrs. Halpert and try to bring this to a close if possible. We don't want these two bills to continue open much longer since they have been on the books since last summer.

Let me know what you can do.

Sincerely,

CAK:jb

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may be published 60 years after the date of sale.

May 8, 1956

Mr. Benjamin Felsten
Director Store Control and Research
Food Fair Stores
2425 East Allegheny
Philadelphia, Pennsylvania

Dear Mr. Felsten:

On my return from a trip, I found a message requesting that I
communicate with you regarding the Ben Shahn painting called
"Supermarket".

No doubt, you will be amused to learn that on January 25, 1955 -
more than a year ago - I wrote to Mr. Friedland at Food Fair
offering the painting to him at \$750, with an idea of making some
arrangement for reproduction rights as well. This painting was
sold shortly after and I doubt whether the present owner would
like having reproductions made for commercial use. Although we
retain reproduction rights on all pictures sold, I would hesitate
in this instance.

Perhaps, on some future time another picture may turn up which
will be suitable.

Sincerely yours,

HSM/ek

cc/ Mrs. Arthur Hintonfoss

May 7, 1968

Mrs. Francis Sterna
Randall Mill Road, N. W., Rt. 10
Atlanta, Georgia

Dear Mrs. Sterna:

Thank you for your letter.

Unfortunately, the etching "Grain Elevators-Neeshawken", which is included in the Marin Memorial Exhibition, is the only print extant and therefore is not for sale. As you know, the exhibition continues - at the Whitney Museum through June and July and in London during September.

For your information, there are duplicate prints available of the following etchings:

# B-72	Notre Dame, Paris	\$125
B-119	Downtown, N. Y.	75
B-123	Downtown, N. Y.	75
#B 2, 4, & 5	in the Marin Memorial Catalogue under Etchings	

If you would like to have one sent to you, we shall be very glad to do so.

Sincerely yours,

EGH/ek

May 4, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The following is the text of the statement released to the local press in answer to queries concerning the rejection of the Zorach sculpture. I believe it sums up sincerely and accurately our attitude.

"The question having been raised as to the cancellation of the contract with William Zorach, of New York for sculpture for the new Bank of the Southwest building, L. R. Bryan, Jr., Vice Chairman of the Board, stated (today) that there had been some difference of opinion within the committee at the time the contract was let. Following the change of name and election of A. G. McNeese, Jr., as president, a reappraisal of the appropriateness of the sculpture brought about the conclusion by the majority of the committee that it was not in keeping with the new name."

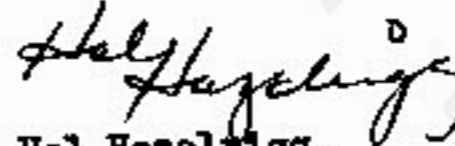
This statement was issued on March 29, 1956.

I might add, in answer to the rumors which you have heard, that any idea that Dallas people tried to exert pressure on the bank by threatening to remove their money from our bank is completely absurd. In the first place, such action would be ridiculous; in the second place, the people in Dallas do not carry any money in our bank.

Also, it should be made clear that the quality of the sculpture in question had absolutely no bearing on the decision of the committee to refuse it.

I trust that this will provide you with a satisfactory expression of our attitude and will provide you with adequate rebuttal to the rumors with which you are contending.

Sincerely,



Hal Hazelrigg,
Public Relations Consultant

HH:ald

cc - W. B. Black, Jr.
Robert M. Aylin

Information regarding sales transactions,
responsible for obtaining written permission
and purchaser involved. If it cannot be
a reasonable search whether an artist or
it can be assumed that the information
160 years after the date of sale.

10 May 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

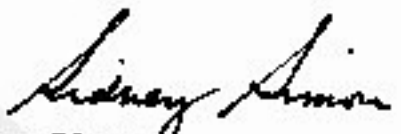
Dear Mrs. Halpert:

I am enclosing a list of works by Stuart Davis that
he completed on or after 1945. It numbers 43 items.
Would you be kind enough to glance it through to see
if there are any omissions. It is as complete as I
am able to make it.

I notice that there is no work of his in my list that
dates from 1948. Would you know if he has done anything
in recent years in graphics, including drawings and
sketches for paintings, that might be included? Also
anything he is working on now that will be completed
by catalog time which I would think would be early this
coming winter.

With all best wishes,

Sincerely yours,


Sidney Simon
Acting Director

bt

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

1201

of destination

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD

(56)

1956 MAY 21 AM 10 57

923C
NA071 PD-CHICAGO ILL 21 923ANC
ENITH HALPERT, DOWNTOWN GALLERY
32 EAST 51 ST

PLEASE SEND ON APPROVAL OIL BY GEORGE L K MORRIS TO
MR D R MCLENNAN 880 GREEN BAY RD LAKE FOREST ILLINOIS
AS SOON AS POSSIBLE EXPRESS COLLECT
CATHERINE RANDON

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 11, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Many thanks for your letter of May 8th. I am sorry that I have not returned your photographs for our Primitive show before and am sending them to you under separate cover.

I envy you your going to Europe now; I am stuck here until August, when we, too, shall spend a month abroad. Any time I get to New York I shall certainly make a point of coming to see you.

With kindest personal regards,

Sincerely yours,

George W. Staempfli
George W. Staempfli
Curator

GWS/y

Received

ing information regarding sales transactions,
e responsible for obtaining written permission
at and purchaser involved. If it cannot be
at a reasonable search whether an artist or
ving, it can be assumed that the information
ed 60 years after the date of sale.

May 14, 1956

Mr. Alfred Frankenstein
San Francisco Chronicle
San Francisco,
Calif.

Dear Mr. Frankenstein:

You will find here a list of the titles, medium, sizes and dates of the Dove color slides. The numbers on the color slides correspond with those on the list below.

1. Mars and Blue Hillside 1927 Oil on Board 21x16
2. Image 1929 Oil 17x13
3. The Tree 1929 Pastel on Linen 35x22 Coll. William H. Lane Foundation
4. Violet and Green 1931 Oil on Metal 20x28
5. The Other Side 1944 Oil 28x21 Coll. Munson Williams Proctor Ins. Utica, N.Y.
6. Abstraction 1910 Oil 10x9
7. Summer 1935 Oil 34x25 Coll. William H. Lane Foundation
8. Colored Barge Man 1929 Oil 30x22
9. Abstraction 1915 Oil on Beaverboard 8x10
10. Ferry Boat Wreck - Oyster Bay 1931 Oil 30x18 Coll. Whitney Museum
11. Neighborly Attempt At Murder 1941 Oil 28x20 Coll. William H. Lane Foundation
12. Buttonwood Tree 1935 Oil 34x25 Coll. Mr. & Mrs. Bowles
13. Sunrise II 1937 35x25 Oil Gonzales Collection
14. Untitled Circa 1929 Oil 20x28 Private Collection
15. Formation II 1943 Oil 32x24
16. Sunrise in Northport Harbor 1929 Oil on Board 28x20
17. George Gershwin - Rhapsody in Blue II 1927 Oil & Metal on Illustration Board 13x18 1/2
18. Steam Shovel 1931 Oil 39x30
19. Connecticut River 1914 Pastel on Linen 21x18
20. Fields of Grain - Seen From Train 1931 Oil 34x24
21. Steam Pipe 1917 Oil on Beaverboard 8x10
22. Dancing Willows 1943 - 44 Oil 36x27 Coll. William H. Lane Foundation
23. Power Plant II 1938 Oil 35x25

I trust this list will be satisfactory. If we can be of any further aid, please contact us. I am sending the color slides in a separate package. Hope they reach you in good condition.

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 5, 1954

Mr. Albert Christ-Jones
The Pennsylvania State University
University Park, Pennsylvania

Dear Albert:

He came down early in the morning and find a letter
to the effect that Stuart Davis presented a picture to
Mr. Eisenhower was quite a shock - for more reasons
than one. However, I checked with him this morning
and ascertained that the gift was made 40 years ago.
It was very bright of you to discover it at this time.

I am off to Europe next Saturday for about two weeks
but shall be back in time to get you and Virginia out
to Newtown and perhaps, I can arrange for an exchange
visit when your house is completed.

Sincerely yours,

RCR/ek

May 11, 1956

Mr. John Lear
Philadelphia Art Alliance
251 South Eighteenth Street
Philadelphia 3,
Penna.

Dear Mr. Lear:

We have been forced to substitute the following:

"Circus Scene" by Bernard Karfiel, Oil #15 \$2500.00

in place of "Circus Ring From Backstage", by Bernard Karfiel #26
on our consignment.

Sorry we had to do this, but I think you may like the
present Karfiel.

Hope your show is a real success -

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

or to publishing information regarding sales transactions,
artists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

DEPARTMENT OF ART

IOWA *State Teachers* COLLEGE

CEDAR FALLS, IOWA

May 22, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your response to our request regarding the purchase of an original painting.

I am sorry that we do not have more funds to purchase one of the works by an artist you represent. As our collection is a new one (two years old) you can see that we are only beginning a collection. With additional interest, we undoubtedly will have more adequate funds in the future and I trust we will be able to obtain a painting from an artist in your gallery.

Enclosed you will find the photograph of Dove's work.

Sincerely,



Paul R. Smith
Assistant Professor of Art

PRS:re

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

108-37 65" Road
Forest Hills, N.Y.
May 15, '956.

Mrs. Edith Halpert
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert,

I would be so possible
to obtain a copy of your catalog
covering American Folk Art that you
issued in 1940?

I would appreciate
hearing from you.

Sincerely,
Mollie Ferro
(Mrs. David J. Ferro)

BRANDEIS UNIVERSITY
WALTHAM 54, MASSACHUSETTS

School of Creative Arts

May 14, 1956
(Dic. 5/9)

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Boston Trucking is returning to you this date the following painting which I borrowed for consideration by the Brandeis University Student Art Rental Acquisitions Committee:

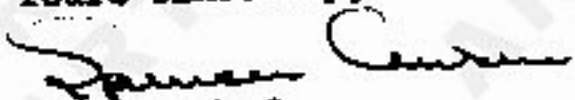
Walter Meigs: Compote 2 Oranges

The Committee has decided to purchase the following paintings:

Stuart Davis: Study for a Drawing #4
Ruth Gikow: Marble Forest
Bernard Karfiol: Cuban Dancers
Ben Shahn: Jazz (Chicago)
Max Weber: The Balcony

We are not sure whether or not we have exceeded our budget for this year, however, as I expect to be in New York the 24th or 25th I will come in to discuss the billing of these paintings with you.

Yours sincerely,


Spencer M. Cowan
Brandeis Acquisitions Committee

SNC/M

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Malpert - 2

May 16, 1956

P. S. I am enclosing a letter to Georgia O'Keeffe. If you know how to reach her, please forward it to her. Another copy goes to Lawrence for forwarding and another to Abique. I am quite disturbed that we are out of touch as the Metropolitan may grow restive.

F. S. W.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY
SAN ANTONIO 6, TEXAS

5.1.56

Dear Edith,

I have written to the Rockefellers about the two loans involved, and will let you know immediately their response, which you doubtless know already.

I am unable to locate the Zorach films in the A.P.A.'s Films of Art. Could we have them for showing on Sunday, 27 May, and on Thursday 7 June? I don't think we will need the slides since we will have such a rich group of things here.

As soon as I have the photographs to be blown-up I will get that under way.

The matted watercolors are a fine idea, and I expect they will fit in one of our standard size frames. But in any case we can put them under glass easily. You know, of course, that we have a Zorach watercolor in the McNay collection.

Thus, all goes well. I will send you a proof of our announcement for your approval sometime this week. Tell me, have I permission to reproduce any of the photographs which you have sent me, provided they are not in public or private collections?

Of news there is none, save that it is tropical and local swimming pools are flourishing. Blanche joins me in all best greetings, as do the Langs.

Cordially,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 9, 1956

Mr. Willis F. Woods, Director
Horton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Bill:

I must say that I am very happy about the decision made by you and your Trustee to acquire two of the greatest Marins extant to complete an outstanding group of his work. Also, I told John Marin, Jr. how grateful I was that he consented to sell a painting from his private collection and to make concessions in price on both of them.

As you requested, I am enclosing our invoice. The payments, as I mentioned previously, can be distributed over a period of two years at your convenience. We have no hungry artists now and in this instance particularly, certainly can wait. This applies to Dove as well, in the event that you want to take advantage of the present market.

I believe I told you that I am making a quick trip to Europe, leaving here on Saturday the 12th and returning about the first of June. It will be fun to see European art in its own context for comparison with American art.

I hope that you will be up north in June. Best regards.

Sincerely yours,

ECM/ek
Enc.

May 11, 1955

Mr. Reginald F. French
Department of Romance Languages
Amherst College
Amherst, Massachusetts

Dear Mr. French:

Finally I have succeeded in obtaining a set of photographs of the panorama referred to in our correspondence. The strip is enclosed and for your information the Polish wife story is the one I obtained also from the previous owner.

Since I am very eager to identify approximately the countries illustrated, I shall be most grateful if you will return the photograph to me at your convenience.

Under separate cover I shall send you further photographs - of the portraits I now have in my possession. Those in Williamsburg you seem to know, but I can send prints if you so desire.

I too knew Mrs. Wilde very well. As a matter of fact, some of my early purchases in the 1920's were, what we referred to in the past, as "Wilde buys". Subsequently, about 1942 or 43, when Mrs. Wilde was quite ill, her daughter sold me the entire collection which remained, comprising about eighty items, including paintings and sculpture. Many of these were sold but I have quite a few still in my possession. In all my writing I always refer to Mrs. Wilde as one of the true pioneers in the field although I credit Hamilton Easter Field with the discovery of American Folk Art during the First World War and the late sculptor Eli Nadelman as the closest second.

If you have any published material on Field or any other data which did not appear in the Robinson catalogue in conjunction with the exhibition at the Springfield Museum, I shall be most grateful for the additional data. Furthermore, when you are in New York I hope you will stop in to say hello. It will be so nice to meet you.

Sincerely yours,

EGH:ah

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COMMISSIONE AMERICANA
PER GLI SCAMBI CULTURALI CON L'ITALIA

VIA LUDOVISI, 16
ROMA

INDIRIZZO TELEGRAFICO:
AMCULTURAL - ROMA

TELEFONI
484.484 - 485.287

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert
Grand Hotel
Via delle Terme di Diocleziano

May 17, 1956

Dear Mrs. Halpert,

At the suggestion of Mr. Laurance Roberts, Director of the American Academy in Rome, we are listing below the names and the addresses of young American artists in Florence with a Fulbright grant:

Robert D'Arista, painter, Via S. Agostino, 1 Firenze
Paul Darriau, sculptor, Via di Casone 27, Firenze
Herbert Katzman, painter, Via di Casone 27, Firenze
Eric von Schmidt, painter, Viale Milton 95, Firenze

If you are interested in seeing other American artists in Florence you might call at the USIS office, Via Tornabuoni 2. In case you should pass through Perugia we are giving you the name of a young American painter on a Fulbright grant:

Giuseppe Napoli
c/o Cecchini
Via Alessi, 26
Perugia

Sincerely yours,

Cipriana Scelba
Associate Program Director

American Students & Art Center
261 Blvd Raspail
(metro: Raspail)

CS/fl

Does this make me feel old? Yes!

Of course you know that I decided I couldn't part with the Jack Lennie. I've paid George half and will give him the balance in October - but you know that too. He wrote me that he was sending a check on to you - with an explanation. I really don't understand why you have to be involved this way, but then I never claimed to be a psychiatrist - or even a psychologist! I'm turning the Morris Graves in to Boris tomorrow - at this point I think it's an indulgence I should do without. I have to draw a line somewhere.

Maybe I'll get to see you when you get back from Europe. Who knows?!

My very best -

Isakella

WILLIAM H. LANE

LEOMINSTER, MASSACHUSETTS

May 15, 1956

The Downtown Gallery
32 East 51st Street
New York, 22, N.Y.

Attention: Mr. Lawrence Allen

Dear Lawrence:

Sorry to bring up an unpleasant matter but there is a problem which must be corrected.

The enclosed envelope will explain itself. Unfortunately there is another William Lane in Leominster who received it innocently opened it and could hardly have failed to note the contents which consisted of monthly statements to me, to the Foundation and to the Standard Pyroxoloid Corporation.

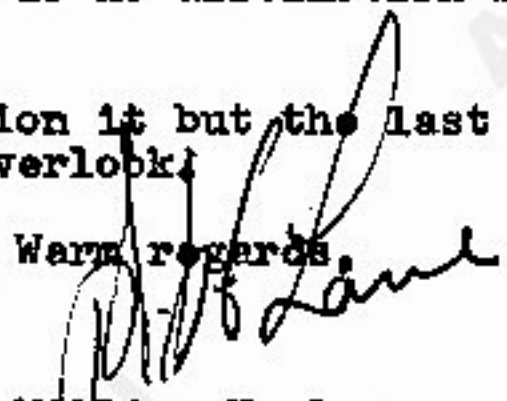
Needless to say I am considerably disturbed that personal information of this kind should have come to his attention. The need for more careful attention to correct addressing and incidentally spelling is apparent. A similar annoyance though less serious occurred last month when all three statements were mailed to the Standard Pyroxoloid Corporation and were of course opened by some office personnel other than myself before being handed on to me.

I do not object if all the statements are mailed to me personally but I do strenuously object to having them mailed to anyone else.

It would be perfectly all right to mail the Standard Pyroxoloid statement to the Standard Pyroxoloid but it should not be assumed that there is no distinction between the three parties.

Again I am sorry to have to mention it but the last incident was much too serious to overlook.

Warm regards,


William H. Lane

WHL:RTM

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May 10, 1958

Dr. Bernard Myers
New York City College
137th Street and Convent Avenue
New York, N. Y.

Dear Dr. Myers:

Each time I have referred to my original papers, I find that much of the material related to an art center is rather dated. Therefore, I am enclosing a few random notes which may serve as suggestions. As you gathered, I have not had an opportunity to whip the thing into shape applicable to the current needs. The two letters are self explanatory.

In addition, I am quoting from my original proposal dated March 25, 1958.

"The Special Exhibition Galleries will be designed to ideally suit the requirements of each exhibition by means of movable partitions. Exhibitions held in this section will be planned to insure, through their variety and general interest to the public, a large and continued attendance. Acting as a National gallery, the Rockefeller Center galleries of American Art will invite, from time to time, exhibitions organized by existing societies, such as the Society of Independent Artists, the American Society of Painters, Sculptors and Gravers, the Salons of America; - taking in all factions and manifestations of contemporary American art. Special exhibitions will be changed once a month, or not less than ten times a year."

When I return from my trip - about June 1st - perhaps I can find enough time to really incorporate all the material that I had discussed.

Sincerely yours,

RGM/ek
Enc.

May 10, 1948

Mr. Samuel Marx
1325 North Astor Street
Chicago 10, Illinois

Dear Mr. Marx:

During my visit at your house you mentioned that Arthur Dove was among your favorite American painters.

It just occurred to me that you might be planning to be in New York before May 31st. The current exhibition of paintings in watercolor by Dove will be on view through that date. The paintings exhibited are in the form of a retrospective, including several examples dated 1948, the year Arthur Dove died.

In addition to the watercolors on view, we have -- as agents for the estate -- a large group of his oils and other watercolors on hand at all times.

I do hope that you will come in when you are next in town. It will be so nice to see you again.

Sincerely yours

RM:la

view to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1968

Dr. Louis C. Jones
New York State Historical Assn.
Cooperstown, New York

Dear Dr. Jones:

It was so nice to hear from you, and I look forward to another visit with you.

Evidently, I did not make myself clear in my previous letter. I gather that I gave the impression of greater generosity than I intended. According to your letter, you assumed that I had planned to present folk art to the New York Historical Association. What I meant, is that I would at this time sell at very low prices some of the outstanding objects I have been withholding for many years. You might even be interested in making some exchanges for objects that are not vital in your collection.

I am about to fly to Europe but shall be back early in June. I shall be glad to see you any time at your convenience before the gallery closes on June 30th, or after Labor Day when we reopen after the summer vacation.

It was very good of you to supply the information regarding the restorers. My best regards to you and Mrs. Jones.

Sincerely yours,

ECM/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1958

Mr. John Leeper
Marion Koegler McNay Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear John:

Both Heckefellers called me some time ago to advise me that they are lending the sculpture and that their names may be used in the catalogue. As a matter of fact, we had Budworth pick up the objects before you were notified.

There will be no need for you to blow up any photographs as Kersch is sending you the enlargements which he had made originally. The Kersch films are in his possession and will be sent to you immediately.

The photographs may be reproduced in your catalogue or in newspapers, as the gallery retains reproduction rights on all objects sold.

I am sending you a couple of our publicity releases as they may contain some material of use to you.

And so, I think this answers all your questions and takes care of all the items listed in your letter of May 14th.

My best to you and Blanche.

Sincerely yours,

WHL/ek
Enc.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 3, 1968

Mr. Charles K. Lassiter
220 W. 18th Street
New York 14, N. Y.

Dear Mr. Lassiter:

As of 1964, the gallery discontinued adding to its roster.
Therefore, I would suggest that you refer to one of the
other many galleries in New York, besides I shall be on
my way to Europe next week.

Sincerely yours,

ECH/ek

May 5, 1954

Mr. George W. W. Brewster
181 Newbury Street
Boston 18, Massachusetts

Dear George:

Thank you for your check. This was quite an unexpected pleasure. I was intrigued by the fact that Isabelle has decided to keep the Jack Levine.

Stephan Stone was here yesterday, and I gathered that you and Joan are off on a trip. Have fun. I, too, am about to embark on a long voyage - flying to London on May 18th with the idea of remaining abroad only two weeks.

Then, when we all return from our travels, maybe I can get tickets for "My Fair Lady" and we can all have fun.

Sincerely yours,

RGM/cz

not to publishing information regarding sales transactions. Researcher is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

May 10, 1958

Dr. Meyer Friedman
Harold Brunn Institute
for Cardiovascular Research
Mount Zion Hospital
1600 Divisadero Street
San Francisco 15, California

Dear Dr. Friedman:

It was very nice to hear from you, and I was very
flattered with the contents.

Indeed, I shall take advantage of your offer when
I come to San Francisco and will expect to be
entertained in style.

Sincerely yours,

HGM/ek

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from both artist and purchaser involved. If it cannot be
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THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

May 1, 1956

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your letter of April 5 giving me the data on the Chinese auction. The sale took place this last week end, and we had several Chinese auctions which met with great enthusiasm from the bidders, and netted the Gallery a good bit of money. We are deeply grateful to you for giving us this wonderful suggestion, and the Committee has asked me to express their thanks and appreciation to you for your very real contribution to this fund-raising project.

With kindest regards,

Sincerely yours,



Gordon M. Smith
Director

GMS:eb

P.S. I am very sorry that the Dove flew back to you. Hope to do better next time.

May 8, 1958

Mr. Boris Miraki
166 Newbury Street
Boston, Massachusetts

Dear Boris:

I sent you a telegram asking that you ship immediately the Morris Crane's drawing which Isabelle Gersten is returning to us. It so happens, that I am organizing an exhibition of pictures under \$500 to be sent out this week, and I am very eager to include this excellent buy for the group.

Also, we are now planning our spring exhibition which opens the latter part of this month. I expect to represent Nadelman with a wood carving of "Tango". Have you had an opportunity to attend to the repair of the other figure? I should love to have that added and to show "Tango" in its original form. Please let me know before Friday of this week. As you know, I am flying to Europe on Saturday and as you can well understand want to have everything under control.

I know that you must be very occupied with the new setup, but it would be awfully nice if you would send me a note to let me know what's seeking. I suppose I will have to wait until summer in Newtown for the pleasure of seeing you in the flesh (clothed, of course).

Sincerely yours,

ECM/ek

Foundation

May 5, 1958

Dr. Bernard Myers
New York City College
137th Street and Convent Avenue
New York, N. Y.

Dear Dr. Myers:

There seems to be some confusion about the publication of the report.

The Foundation committee agreed on the publication of this and wanted to have an official letter from you indicating the costs involved, etc. before they would commit themselves finally. Meanwhile, Lloyd Goodrich, who was the last member to contact, stated that the report was already on the press and that the college had arranged for the payment. Thus, we are somewhat confused.

Will you therefore be good enough to write to the Foundation, addressing the letter to Mr. David Selinger's Secretary at 250 Park Avenue.

I had occasion to talk to several other members of the Amer. Federation of Arts, and it was suggested that the letter be addressed to the Director Mr. Theo. Messer at 1080 Fifth Ave., or if this is embarrassing, it may be addressed to Roy Newberger with a carbon copy forwarded to Mr. Messer who plans the agenda. The meeting will be held on May 23rd, and I am sending you under separate cover my notations, in the event that you want to revise your statement for this occasion.

Sincerely yours,

RGN/ek

May 12, 1958

Mr. John Leeper
Marion Koogler McNay Art Institute
755 Austin Highway
San Antonio, Texas

Dear John:

As you know, the bank's statement regarding the Zorach sculpture appeared in the two Houston papers -- on April 21st in the Houston Post and in the Chronicle (clipping attached). The heading on both is most unfortunate but according to the local reports, were not instigated by the bank, but by rival bankers -- particularly in the case of the Chronicle, where Jesse Jones owns the National Bank of Commerce.

Naturally, I blew my top because there was a silent agreement to the effect that no statement would be issued by either of us until after your exhibition opened. Thus, I immediately communicated with Robert Aylin, public relations man for the Bank of the Southwest as well as with Sylvan Lang.

We drew up a statement which we had planned to send to all the papers but Mr. Franksheim, the architect for the bank, has some plan afoot which may restore the sculpture facade. Thus, we agreed here that it would be best to lie low at least until my return from Europe. However, if you are issuing a publicity release, as you must, I thought I would give you some material which could be incorporated.

- No. 1 - Statement quoted from New York Times.
- 2 - Eisenhower's message.
- 3 - (very confidential) Copy of a letter sent to Franksheim by Zorach's lawyer.
- 4 - Quotes from the College Art Journal.

I think it would be very vital to extract from the statement made by Alfred Barr regarding Zorach (pg. 188)

Of all the accusations, the one most effectively used against him is that he made a plaque for the American - Soviet Friendship Institute. I think it is important to clarify this plaque business. On May 7, 1946, when we were allies of Russia, our Ambassador Davies presented to Mrs. Roosevelt (as proxy for President Franklin Delano Roosevelt) a plaque "for outstanding services in furthering American - Soviet relations".

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Presbyterian Church

Rev. Julian Park, Pastor

Phone 2-2048

Duncanville, Tex.

May 3, 1956.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

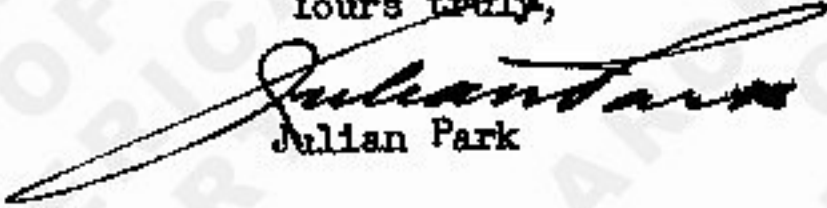
Re: Arthur G. Dove, Artist.

On April 16, 1956, my son Arthur wrote you
for information about the above named Artist.

At the suggestion of Margaret McKellar, Executive
Secretary, Whitney Museum of American Art, I am writing this
letter in behalf of my son. We would like very much to get a list
of Dove's work, and any other material available, such as photo-
graphs and publications on his life and paintings.

Your immediate attention to this matter will be
greatly appreciated.

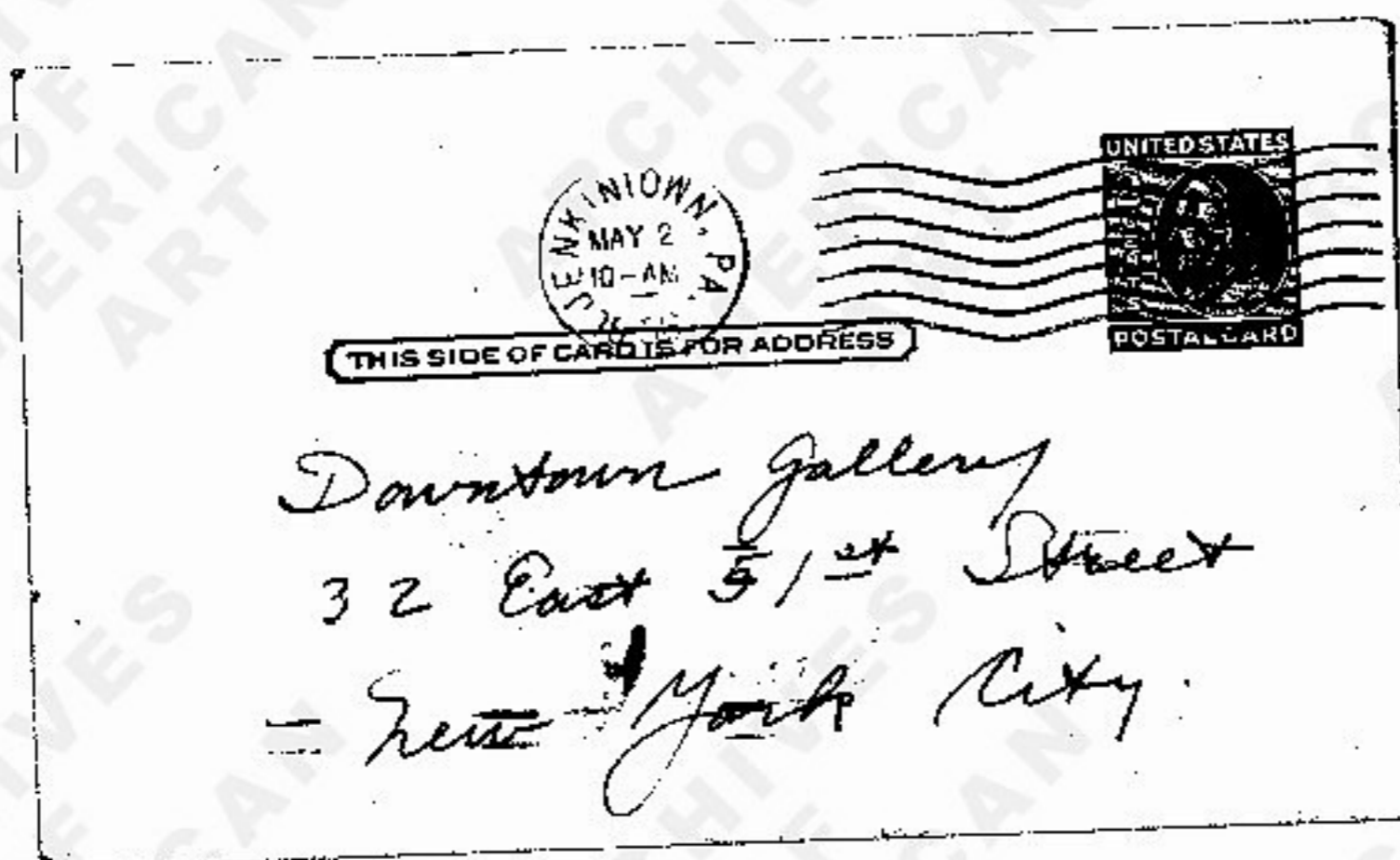
Yours truly,



Julian Park

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Dear Sir,

Would appreciate
knowing how long
your 'SHEELER'
Exhibit will be
on. Thank you -

Mrs. David Medoff
92 Punny ~~me~~ Ave.
Venkintown
Penna.

PA *Al mite*

RADIO CITY
STATION

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May 7, 1968

Mrs. Joseph Gersten
80 Highland Terrace
Brockton, Massachusetts

Dear Isabelle:

I was delighted to hear from you and, as a matter of fact, been making inquiries as I have been wondering what you were up to.

I am very pleased about Harry. This must be a great relief to you, particularly since Joe was so set on the plan. The fact that Lin has made the readjustment is also wonderful. I hope that you are following the children's course and are learning to relax.

Yes, George told me about the Levine and I am pleased that you can arrange to keep it in the collection. Please remember that at any time for any reason, you decide to dispose pictures I shall be very glad to take over. This includes not only the paintings purchased from this gallery which would automatically clear through us, but also any other works of art acquired elsewhere. As soon as the Graves arrives, I shall send you a credit. Incidentally, I have just wired Boris to ship the picture immediately, as I am organizing a show in which this will be a very vital picture.

As you know, I am flying to Europe on Saturday but shall be back early in June when you will hear from me. I still hope to get you down to New York for a few days and after July let to Newtown.

Affectionately,

BJH/ek

May 2, 1956

Mr. Herman Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Herman:

From where I am sitting, October seems so far away but I well appreciate the need for you to make your plans long ahead.

In addition to the names which appear below, we have the work of Max Weber and expect to have two others before we reopen in the fall. I shall let you know in time as we decided not to make the announcement until then.

Since I do not get down to the gallery until about 10:00 in the morning, you may choose anytime after that avoiding Sunday. It will be nice to see you.

Sincerely yours,

BCH/eh

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May 12, 1956

Mr. G. H. Knoll
Parke-Bernet Galleries, Inc.
930 Madison Avenue
New York 21, N. Y.

Dear Mr. Knoll:

This morning we received from you a statement which again included "Captain Jinx" - Cigar Store Figure.

Before Mrs. Halpert left for Europe, this figure was returned to us by you with all the damaged parts restored and repainted.

I recall that she was very adamant about this matter originally, stating that when she purchased the figure it was in perfect condition as evidenced by the reproduction in the catalog. Since she had a specific museum in mind, and since a museum will not accept a restored object, I took it upon myself to return the figure to you again. I know she will not want it in this state, with the fresh paint showing and the whole character changed.

She plans to return some time late in June when you can communicate with her directly.

Sincerely yours,

LA/ek

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rior to publishing information regarding sales transactions, we are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Order sent
rec 7/21/80
#235*

May 12, 1956

Copper Engraving Co.
237 Madison Avenue
New York, N. Y.

ATTN: MR. MARKOVITCH

Dear Mr. Markovitch:

I am enclosing the transparency of the Ben Shahn painting discussed with you this morning, so that you can give me a definitive price in relation to the proportion.

The size I would like is 9 inches in height and whatever the width will be, relatively. You will note that the Kansas photographer included the frame. I suppose that you can cut off the area starting with the gold inner band and make the plate of the painting alone.

Will you be good enough to let me know about this as well as about the actual price. Also, I understand that the plate can be produced within twelve days from the time we placed the order.

Thank you for your courtesy.

Sincerely yours,

EGH/ek
Enc.

May 3, 1956

Mr. Henry S. Francis, Curator
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Francis:

As I am about to embark on a short voyage, I am trying to clear out my files and have just come across our correspondence in connection with the Marin oil which you have had under consideration. I have no desire to rush you, but I am merely curious and would appreciate a note from you.

My best regards.

Sincerely yours,

BGR/ek

Indiana University

May 10, 1958

Mr. Henry Hope
800 Sheridan
Bloomington, Indiana

Dear Henry:

Although Ben Shahn brought in two paintings the other day, they were way beyond the price limit and I regret deeply that we cannot be more cooperative. Should he bring in something early in June, do you think it will be worthwhile sending it to you then? I expect to get several watercolors on which he is working which will be priced within \$500.

Do let me know.

Sincerely yours,

EGH/ek

rior to publishing information regarding sales transactions
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Stella Drabkin 2404 Pine Street Philadelphia 3, Pennsylvania

May 1, 1956.

Dear Gittel,

Thank you for the check. Also it was most generous of you to deduct such a small commission. I am very happy that all of you like the "Cohelit" and am very pleased about its eventual destination. Some time you must tell me more about Mr. Jakobson and the modern synagogue.

Decoration in synagogues has been a controversial subject for centuries. There is now substantial evidence to indicate that before the tenth century, Jewish houses of prayer were beautifully embellished with mosaic walls, floors, wall plaques and statuary, etc. - with designs of living creatures as well as floral or other patterns. Of course it would be difficult to convince Orthodox Jews. However, I am sure Reformed Congregations could easily be persuaded.

The younger generation is showing a great interest in religion and I am convinced there may well be a wave of temple building such as this country has never seen before.

On Sunday we had a farewell dinner with Sonia and Michael. We shall miss them very much and are very sorry that circumstances prevent us from seeing them off on Wednesday. We hope they will have a wonderful time, and David and I attend our best wishes for your own coming journey.

Most sincerely,

Stella

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May 7, 1956

Mr. Sidney Katman
Prudential Investment Company
124 W. State Fair
Detroit 8, Michigan

Dear Mr. Katman:

We are very glad to send you the Kuniyoshi painting and have made arrangements to have it packed and shipped to you within the next few days. An on approval blank is enclosed.

For your information, this is the original price - way below the current market value - and we have planned to increase it at the request of the Estate. However, we shall give you the advantage of the original figure, if you are interested in keeping the picture.

Sincerely yours,

EGH/ek
Enc.

5/18/56

Dear Mr. Halpert.

My gratitude for helping
me to receive a prize at
the exhibition in Ill. 1950.
and ever so many thanks
for buying my works.

It pleased me tremendously
that you bought a painting
from me. You have made
me real proud. I shall
remember you always.

Sincerely Yours
Laurie Elliott.

"I will work harder than
ever to make good in this
world - thanks to you."

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Sylvan Lang

-2-

May 3, 1954

Incidentally, the - and this is confidential - the Fund for the Republic sent a representative to check into the entire Dallas situation, and we had a very interesting conference here including Jerry and Mary Bywater, Charlotte Devree (she is the representative) and, subsequently a reporter from G.E.S. The latter was invited with the idea of having the whole Dallas Owsley situation aired by Ed Murrow. At this point, I might also mention the fact that Charlotte Devree's report, considerably condensed, will appear in the June issue of the Art News. It is too late, I believe, to make any serious reference to Horach in this article unless you think that there is a special angle which could be injected in a hurry.

I look forward eagerly to your reaction. Best regards.

Sincerely yours,

SGH/ek

MICHIGAN STATE UNIVERSITY

OF AGRICULTURE AND APPLIED SCIENCE • EAST LANSING

DEPARTMENT OF ART

The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

May 16, 1956

Dear Sirs,

The Purchase Committee of the Art Department has reached a decision regarding acquisitions for its collection this year, and we would like to thank you for your cooperation with us in this matter. The photographs which are enclosed were a great help in enabling us to reach a decision.

Next year we would like very much to consider these and other works from your gallery, and perhaps we will be able actually to see them here on campus. We will contact you at the proper time regarding this.

We were a bit late this year in getting our committee organized and functioning properly, since the funds were available quite recently. In the future, we hope we will have more time to do the job systematically.

With all good wishes.

Sincerely yours,

Murray Jones
Murray Jones.

MJ:dc



"IT IS FOR US THE LIVING . . . TO BE DEDICATED
HERE TO THE UNFINISHED WORK . . ." LINCOLN

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May 9, 1956

Mrs. Hinton Longino
2932 Habersham Road, N. W.
Atlanta, Georgia

Dear Mrs. Longino:

It was so nice to hear from you.

Because so much time has elapsed, I am not absolutely certain that my recollection is correct. There is no painting entitled "Two Trees" but the one I have in mind is "Willow Sisters". Just to make certain that there is no misunderstanding, I am having the painting photographed and shall send you a print.

The price of "Willow Sisters" is \$150 and there is no possibility of making a reduction. However, I shall undertake the additional expense of resetting and reframing. If this is satisfactory to you, will you please advise us on receipt of the photograph so that the matter may be taken care of.

Incidentally, I am leaving for Europe of the 15th of this month, but if you will address the letter to Mr. John Marin, Jr., he will be glad to take care of it.

Sincerely yours,

EGH/ek

3641 HAYNIE AVENUE
DALLAS, TEXAS

May 7, 1956.

Downtown Galleries,
New York, N.Y.

My dear Miss Halpert:

Mr. Sawnie Aldridge of this city, who has a rare book shop and also has some knowledge of prints, has suggested that I write you in regard to a problem that I have. Recently I inherited a lot of things from an old friend of mine in Camden, Del., and among the pictures are a group of Stevengraphs, the little embroidered pictures. The subjects are:

The Start.
The Finish
Tennis (five copies)
Lady Godiva's Ride
The Last Lap
The Meet
Full Cry
The Death.

Also two unnamed-one a military scene and one three men on old fashioned high wheeled bicycles. There is a collector that has heard that I have them and is anxious to buy them-or at least those that she does not have already.

What I would like to find out from you is what these pictures are worth in the market.

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

May 1, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Rereading your letter, I hasten to reach you once more as I suspect you may be leaving shortly for Europe with Venice as one of your ports of call. With reference to yours of the 25th dealing with further possible loans for the Marin exhibition: I am glad to know of the new possibility, NEW YORK AT NIGHT #2, but the fact is that we have had no refusals at all so far except the Rosenthals and Phillip Goodwin's and, as you recall, they wished a somewhat smaller exhibition, not having room for the show at its present size. So perhaps we had best wait for the moment until all the returns are in. At present it looks as though we have even more than we need.

We do need, however, THE FOG LIFTS. The plates for this painting were asked for particularly with the understanding that the painting would be in the show and I have requested that the plates be forwarded, so do sew this up. I have the impression that you had the Wichita Museum under control.

Let me know your plans and the dates of your comings and goings so I don't find myself shooting off urgent letters into a void, and I shall be writing you soon again about our beloved status.

The slides have arrived.

All best wishes to you.

Sincerely,



Frederick S. Wight
Director of the Art Galleries

FSW:arp

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RHODE ISLAND SCHOOL OF DESIGN
Providence 3, Rhode Island



Museum of Art

9 May 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This note will inform you that our truck is scheduled to return on May 16th the objects you lent this museum for the World of the Thirties exhibition. I trust that this arrangement will be convenient.

I wish to take this opportunity to thank you again for the kindness of your generous co-operation which has contributed so much toward the success of the exhibition.

Sincerely yours,

Graeme Keith

D. Graeme Keith
Curator of
Decorative Arts

DGK:mt

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EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
JOHN DINKELLOO
WILLIAM V. LINDE A.I.A.
S. GLEN PAULSEN

May 14, 1956

Dear Edith,

I feel remiss and apologetic. I have not written to you as I expected to see you in New York, but then I got side-tracked into trips to Washington and New Haven.

Both Eero and I liked the Davis painting enormously, and think it is one of his best works. I know art should have nothing to do with interior decorating, but the picture really did not look at all well in our room, and was not at all helped by the room either.

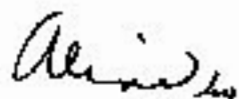
But at least we have made the first step toward mutual picture buying, and having the picture on approval was a good idea, because it has convinced us that we do want something.

Please forgive me for being so rude.

Sincerely yours,

Aline B. Saarinen

ABS:rw



Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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STATE UNIVERSITY OF IOWA
IOWA CITY
DEPARTMENT OF POLITICAL SCIENCE

May 16, 1956

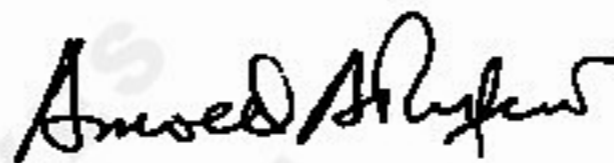
Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Ben Shawn has advised me that you handle his paintings and drawings. I know and like Ben very much, and I would like to acquire something he has done. I wrote him with reference to the original of the Freud drawing for TIME, but he tells me that it has been sold.

Could you send me a list of what is available, and the price list? I should be most grateful.

Sincerely yours,



Arnold A. Rogow

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May 2, 1956

Mr. Sylvan Lang

Mr. Sylvan Lang
Lang, Byrd, Cross, Landon and Oppenheimer
1500 Milam Building
San Antonio 5, Texas

reputation seriously to say nothing of sales to galleries not at all

I hate to bother you with our problems when you feel that you need a second vacation, but know what a well you are and that you will give us some good advice.

My best regards to you and Mary.
I called him -- as I said -- as a courtesy, since we had agreed to work together on any publicity to be issued either from Houston or New York. During the conversation I discussed at length the articles which appeared in the Houston newspapers, both most prejudicial to Zorach, pointing out the fact that the reason given by Mr. McInnes "because the change in bank name" was a highly foolish one since the sculptures were not intended as illustrations of the bank's name. He laughed and admitted that it was a little odd, but a reason decided upon for publication by the board. I mentioned also that I had heard vague rumors around New York that the real reason was a threat made by several depositors to withdraw their funds if Zorach's sculptures were placed on the building. He said he had heard nothing about that and was just as evasive as I was naive.

Finally I stated that as agent for the artist I was obliged to send out a statement to the press in Houston and in New York. No matter what I would say based on the articles which appeared, would have to be antagonistic to the bank. This I would not wish to do and therefore wanted his advice as to the reason to be given. He promised to send me a copy of the bank's release and a suggested statement. For me this may be amusing. Incidentally, he remarked that the Chronicle deliberately messaged up the statement because Jesse Jones owns the paper and also the National Bank of Commerce, therefore eager to hurt the Bank of the Southwest as much as possible.

What I would like to get from you at this point is your opinion of the type of statement we should issue. Now that the bank has initiated action we can no longer remain quiet. We are also afraid that the Zorach show in San Antonio may be affected by this and that the reviews in both papers in Houston may be derogatory. This will naturally affect Zorach's

10011

AMERICAN ACADEMY IN ROME

101 PARK AVENUE · NEW YORK 17 · NEW YORK

24 May 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Mr. Roberts has asked me to send you a list of painters and sculptors that have had the Rome Prize since the last published report, not including those who are now at the Academy.

The painters are:

Stephen Greene
Alan M. Gussow
James A. Hanes
Walter K. Hood
Arthur Osver
Steve Raffo
Norman J. Rubington
Jack Zajac

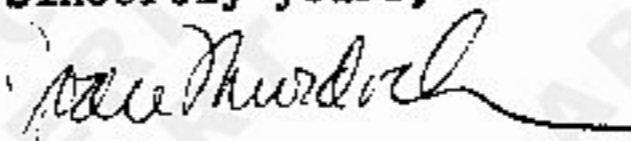
Valley Cottage, Rockland County, Nyack, N.Y.
381 Canal Street, New York, N.Y.
410 W. Chelton Avenue, Philadelphia, Pa.
Route No. 1, Davidson, North Carolina
746 East 6th Street, New York 9, N.Y.
401 East 107th Street, New York, N.Y.
28 Rue Muller, Paris 18, France
351 N. Cambridge Avenue, Claremont, Calif.

The sculptors are:

Ira C. Matteson
John W. Rhoden
Elbert Weinberg
Robert W. White

329 East 24th Street, New York 10, N.Y.
285 Eighth Avenue, New York 1, N.Y.
40 Academy Street, New Haven, Connecticut
St. James, Long Island, New York

Sincerely yours,


Joan Murdoch
Secretary

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MRS. J. WATSON WEBB
SHELBOURNE, VERMONT

Dear Edith,

Thanks so very much for bidding on my Black Joe for me and trust this will be useful in your Foundation, Love and just wrote you so have no other news.

Affectionately,

May 24th 56.

Edith

May 19, 1956

Mrs. Hinton Longine
2982 Habersham Road, N.W.
Atlanta, Georgia

Dear Mrs. Longine:

In Mrs. Halpert's absence, I am writing you, concerning the Dove watercolor, entitled, "Willow Sisters". It is priced at \$130.00.

I am enclosing a photograph of the painting. Do hope this is the one you had in mind.

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

or to publishing information regarding sales transactions, eachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



The BUTLER INSTITUTE *of* AMERICAN ART
524 Wick Avenue . . . Youngstown, Ohio
TELEPHONE RIVERSIDE 3-1711

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May 2, 1956

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter of April 26. We should like very much to have the Stuart Davis you mention if it is not putting you out too much. Would it be possible to get a hold of a Shahn watercolor which is what we really want. If you can't get one perhaps you can tell us of one which is owned out here somewhere which we might borrow. The only difficulty about borrowing a picture is that these invited pictures are eligible for purchase prizes.

As our invited list is ten over the number we had decided upon we will have to cancel the Max Weber at this time, but will certainly keep him in mind for next year.

Sincerely yours,

Jos. G. Butler
Jos. G. Butler,
Director

JGB:be

Director: MR. JOS. G. BUTLER

Art's Director: MR. CLYDE SINGER

Trustees: MRS. HENRY A. BUTLER Pres. • MRS. BENJ. L. AGLER • MRS. ALBERT J. BRANDT • JUDGE JOHN W. FORD • MR. WM. J. MITCHELL, JR.
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FOUNDED 1919

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

May 19, 1956

Dear Edith:

The boys have finally pulled themselves together and have contributed (I think) enough pennies to get the early American lady. Would you send me a bill so that I can have a check drawn for you. Thank you so much for being so patient. I am awfully glad that the kids were able to do this for the Gallery.

Cordially,



Patrick Morgan,
Acting Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

pm/t

May 21 1956
6 Bennett street
Cambridge, Mass.

Director
The Downtown Gallery
New York City

Dear Sir,

On May 5 I spoke with an attendant at your gallery about copperwork, weathervanes etc. and the subject turned eventually to a dragon figure of which I am a partner in ownership. Your attendant asked that I send photographs, which I enclose.

The figure is of thin pressed sheets of copper with soldered joints. Overall length is 10 feet in its coiled position on an 18 foot long mast. The head measures 3 feet high, 2 feet wide. Color is a brilliant patina green. Two wings each measuring 5 feet in span left the figure during one of New England's hurricanes a few years ago. Portions of the figure have dents and bruises and show signs of deterioration.

Origin of such a unique sculpture is somewhat vague but from early photographs and records we are quite certain that it occupied a position of importance above the cornice of the Copley Square Hotel since the year of construction. 1891. Sale price would be \$1800 minimum.

This may not be of any interest to you but your attendant requested information concerning the "dragon" we spoke about.

Very truly yours,

Richard C. Brigham

Richard C. Brigham

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MICHIGAN STATE UNIVERSITY

OF AGRICULTURE AND APPLIED SCIENCE • EAST LANSING

DEPARTMENT OF ART

May 24, 1956

Downtown Gallery,
32 East 51 Street,
New York, New York.

Dear Sirs,

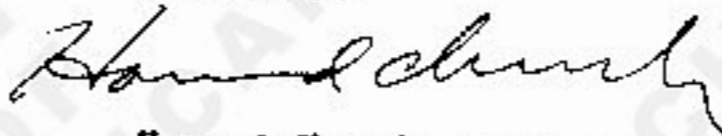
I wish to express belated thanks for your cooperation in contributing prints by Stuart Davis and Ben Shahn to our invitational show entitled "Twenty American Printmakers."

This turned out to be a superlative exhibition which proved very popular on our campus, and particularly valuable to our students in the printmaking arts.

The committee for purchases selected works by John Paul Jones, Lee Cheaney, John S. deMartelly, and Edmond Cassarella, for the permanent collection.

Your cooperation was much appreciated, and we sincerely hope that if and when it is possible for us to schedule a similar exhibition, you will again find it possible to have these artists represented.

Sincerely,



Howard Church, Head,
Department of Art.



"IT IS FOR US THE LIVING . . . TO BE DEDICATED
HERE TO THE UNFINISHED WORK . . . " LINCOLN

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The BUTLER INSTITUTE *of* AMERICAN ART
324 Wick Avenue . . . Youngstown, Ohio
TELEPHONE RIVERBIDE 3-1711

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May 8, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter of May 5 and the good news that we are to have the Stuart Davis and Ben Shahn as indicated. We shall be very glad to have the photographs also.

As all the information is contained in the letter we shall be glad to make up the entry blanks for these pictures.

Sincerely yours,

Jos. G. Butler
Jos. G. Butler,
Director

JGB:be

Director: MR. JOS. G. BUTLER

Art's Director: MR. CLYDE SINGER

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Trustees: MRS. HENRY A. BUTLER, Pres. • MRS. BENJ. L. ADLER • MRS. ALBERT J. BRANDT • JUDGE JOHN W. FORD • MR. WM. J. HITCHCOCK, JR.
MRS. KAI LARSEN • MR. HEROLD S. MEYER • MR. ALBERT PARELLA • MRS. FRED YOD • MR. JAM. L. WICK, JR.

May 5, 1956

Mr. Kent H. Smith
Box 3857
Euclid Station
Cleveland 17, Ohio

Dear Mr. Smith:

I am so sorry to have missed you when you were at the gallery.

Mr. Alan mentioned that you would like to have photographs of four rooster weathervanes. Unfortunately, our photographer has been unable to make any deliveries, and I am therefore sending you the two prints we have on hand and tracings of the other two. The information is listed below:

- | | | | |
|-------|------------------------------------|---|--------|
| #1262 | Fighting Cock | Mid 19th Century | |
| | Spelter & Copper-28"H x 25" Spread | | \$450. |
| #1297 | Jersey Rooster | Early 19th Century | |
| | Tin painted Black-28"H x 23 1/2" | | \$145. |
| #1330 | Silhouette Rooster | Late 18th or Early 19th Cen. | |
| | Sheet Iron painted-18"H x 24"L | | \$95. |
| | Formal Rooster | Cushing original made from original mold in 1935. | |
| | Copper-30"H x 25" spread | | \$75. |

We shall be glad to send any of these to you on request.

Sincerely yours,

ECH/ek
Enc.

not to publishing information regarding sales transactions. Publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 5, 1958

Mr. Samuel Cashman
General Motors Styling
General Motors Technical Center
Warren, Michigan

Dear Mr. Cashman:

I too, was very happy to see you.

In your letter, you do not suggest the dates for the first exhibition you had in mind. This is a very important factor because the period of the year has a good deal to do with the kind of material we may have for exhibition. In the summer, we can be very generous since the gallery is closed during July and August and the cream of our limited stock is available.

In any event, we would be interested in working with you on a small rental fee with the idea because in the case of the artists whose names are listed below plus Max Weber and possibly two other major painters, the rental is not a vital factor. Actually, it would be a matter of not upsetting a routine arrangement which should be followed by all galleries in charging a fee for exhibitions to industries. Our practice has been to charge 5% of the selling price per month on high priced paintings and sculpture. In view of the situation you outlined which is educational in purpose with an artist audience, we would consider a flat fee of \$250 for a month as a token payment, plus of course, insurance, packing, and transportation charges. For this you would get 24 paintings and an equal number of drawings and graphics, plus one or two pieces of sculpture by Serrush and Lachaise.

If this arrangement appears satisfactory, I should be glad to send you a tentative list for consideration - based on the dates. As I am leaving for Europe, Saturday, May 12th (for a period of two weeks or so) I should very much like to hear from you before then. My very best regards.

Sincerely yours,

HGE/ok



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May 3, 1968

Mr. Joseph E. Hirschhorn
Cliff House
2105 Central Road
Fort Lee, New Jersey

Dear Mr. Hirschhorn:

Indeed, we shall be very glad to change your mailing address on our records to the above and all future communications and bills - I hope - will be forwarded accordingly.

Sincerely yours,

ECM/ek

Mrs. Edith Halpert
May 7, 1956

Page 2

For your convenience I am enclosing a form of such letter. If it is satisfactory, please sign and return it to me in the enclosed envelope. A prompt reply will be appreciated since the Federation is now putting the exhibition into final form and Mr. Shahn's drawings are the only ones not yet received.

Sincerely yours,

Stephen M. Fischer
Stephen M. Fischer
Assistant to the Publisher

SMF:VL
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1956

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

How odd that you should think I have anyone under control. Although I will talk to Elisabeth Mavas, I think it would be a courtesy to write to her directly at 316 East 86 St., mentioning that London had specifically requested this painting and that you had sent our plates across.

In spite of the six fabulous parties to be held in Venice by and for Chicago millionaires, I am avoiding the Biennale chiefly because I will not be in Europe that long. For your information, I am flying directly to London on Saturday the 18th and expect to be gone until about the first of June, with the idea of spending only three or four days in London then shooting across to Rome (not to see the Pope nor Ambassador Luce) to see some of the art sights which I had missed in the past. I may go to Florence, and if time permits also to Paris for a day or two.

You may start shooting letters after the first of June. Meanwhile, I will look over the gallery where the Marin show is to be held and will give you a report on the situation.

Sincerely yours,

EGW/ek

FOOD FAIR STORES, INC.

2200 EAST ALLEGHENY AVENUE

PHILADELPHIA 34, PA.

EXECUTIVE
OFFICES

May 11, 1956

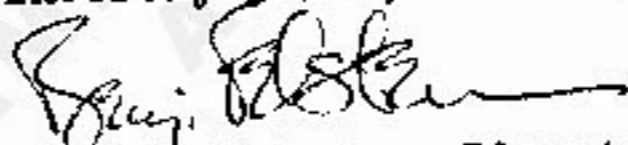
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for the information conveyed in your letter of May 3, 1956. I had talked with Terry Dintenfass about the possible availability of Shahn's painting with the idea that I would suggest it be considered for the cover of our annual report to stockholders. I have a feeling, also, that you and I may have discussed this same thought last year at the opening of Terry's gallery. The situation being what it is, we'll, naturally, forget this particular idea.

I won't give up the thought that a painting of this type might make a striking annual report cover and hope that at some future time another suitable picture may turn up and permit me to present my suggestion to Management in a more tangible form.

Sincerely yours,



Benjamin Felsten, Director
Store Control & Research

BF:pz

cc: Mrs. Arthur Dintenfass

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1968

Mr. William Lane
Leominster, Massachusetts

Dear Bill:

While you know how very grateful I am for your cooperation, it occurred to me that it might be a good idea to express my thanks in writing, at least once.

This refers to a good many things but specifically, at this moment, to the Shaefer Exhibition. I don't want you to think that I take all this for granted, including the fact that you went to the additional trouble of carting the pictures both ways. For this I am additionally grateful but most important is the fact that we had the exhibition and that it was such an important event, not only for the public but even more so for the artist - and for the gallery.

You see how clumsy I am in writing thank you notes. I do much better when I am griping.

And so, thanks again. I hope I shall see you before I leave on the 18th.

Sincerely yours,

BGM/oh

April 16, 1956

Mr. Knell
Parke-Bernet Galleries, Inc.
980 Madison Avenue
New York 21, N. Y.

Dear Mr. Knell:

I am sorry to have missed your telephone call.

Meanwhile, we have arranged to return "Captain Jinks of the
Horse Marines", which as you will note, is badly damaged.
Fortunately, our truckman noticed the damage when he called
for the figure, signing the receipt accordingly.

During the exhibition and sale, I had occasion to examine
it very carefully and at that time it appeared in excellent
condition, as you will note in your catalogue reproduction
on page 8.

Needless to say, I was very much distressed as the museum
for which I was purchasing "Captain Jinx" will not accept
the figure in its present condition, and certainly I would
not have bid a figure of \$1150 under the circumstances.

Sincerely yours,

RCH/ek

May 8, 1950

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

I was so sorry to hear that you had been ill, but I am sure that by this time you are in singing voice again. Whenever you do get to Drake, I shall appreciate hearing from you.

Appropos of the second installment, I might have some ideas and regret very much that I will not be in New York when you arrive late this month. Perhaps, I can coax you out to Newtown for a week, where you can have a rest and where we can have an opportunity to have an extended chat. Do let me know. I should be back from Europe early in June, unless I can find a self supporting substitute.

My best regards.

Sincerely yours,

RCS/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1939

Mr. David Rosen
112 East 10 Street
New York, N. Y.

Dear Mr. Rosen:

54
B
1
When you please do something about completing the Max Weber painting of the "Habbit". The client is getting so impatient that I am afraid we will lose the sale. You have had it for several months, and as I advised you, Weber decided to let the picture go.

Sincerely yours,

RCH/ok

535 FIFTH AVENUE
NEW YORK 17, N. Y.

May 17, 1956

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, N. Y.

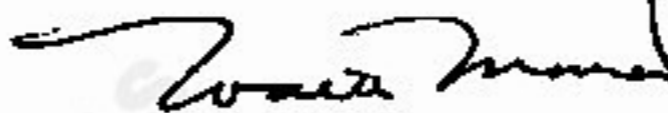
Dear Sirs:

Enclosed is our check for \$1,500.00
in payment for water color by John Marin shipped
to the Tate Gallery in London April 24, 1956.

Will you please receipt and return the
enclosed bill.

Yours very truly,

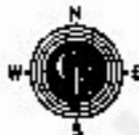
BRUERN FOUNDATION, INCORPORATED



Vice-President.

ER

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CAPPER ENGRAVING COMPANY, INC.

105-107 W. CUMBERLAND AVE.
POST OFFICE BOX 1110
KNOXVILLE 1, TENNESSEE

May 14, 1966

Progressive proofs received 5/31

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, New York

Dear Mrs. Halpert:

Thank you for your order of one (1) set of 4-color process engravings from transparency of Ben Shahn painting to size of 9" x width to come (approximately 5 5/16" in width).

This set of engravings will cost \$235.00 net.

Our acknowledgement of your order states the delivery date of proofs from our plant is tentatively scheduled for May 31st, to arrive in NYC by June 1st.

Very truly yours,
CAPPER ENGRAVING COMPANY INC.

P. Markovich
Peter Markovich
New York Sales Representative

pm

Cc. Knoxville Plant.

15 May 1956

Mrs Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of May 5th. We shall be looking forward to receiving the photographs of the Cushing originals - and I shall pass them on to members of our interior design department.

When I was in New York I showed you some photographs of paintings by Nora Yamamoto, a young Japanese Bay Area artist. You suggested that I send you a few of her things to view first hand. I have just picked two medium sized paintings on canvas, and two oil on paper which we will send off to you immediately. Nora has exhibited widely in the west, as well as in Japan. She was represented in the recent Brooklyn Print show, and has just been notified of a first prize by the National Serigraph Society. I shall also enclose the press release which we used at the time of her exhibition in Gumps.

Thank you again for your consideration and time which you spent with me when I was in New York.

Sincerely,


Hal Turner Wilmett
Director
GUMPS GALLERY

May 10, 1958

Acc Window Cleaning Co.
88 East 57th Street
New York 22, N. Y.

Gentlemen:

Recently I asked my houseman to keep a record of the dates the windows are cleaned in my apartment, as I was under the impression that you did not carry out the original agreement of doing it monthly. I now have the actual dates for the two most recent visits. One is February 18th and the second is April 23rd, indicating a lapse of more than two months.

Will you please make sure that hereafter all the windows on the second and third floor are cleaned regularly each month, as well as the regular arrangement on the first floor. After all, this is what our contract calls for and I feel strongly that we are entitled to full service under the circumstances.

Sincerely yours,

HCH/ek

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Cornwell Farms

BOX 340 RFD #1 VIENNA, VIRGINIA • TELEPHONE JEFFERSON 2-4587

May 1, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. McKnight very much appreciated your
letter of April 10.

He asked that I return your Dove catalog,
which is enclosed herewith.

Yours truly,

Margaret Weaver

Secretary

Enc.

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MRS. JOHN BARCLAY, JR.
320 W. PITTSBURGH STREET
GREENSBURG, PENNSYLVANIA

May 11, 1956

The Monty Gallery
New York, N.Y.

Dear Miss Halpert -

Please send me - at above address
my Morris piece as soon as possible.
I assume Georgia O'K - "Blow her
Top" as I have heard nothing
further from you.

Yours Truly
Josephine S. Barclay
(Mrs John Barclay Jr.)

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 16, 1956

Mr. Niel Lovisco, Director
Art Center Gallery
305 East 34 Street
New York 16, N. Y.

Dear Mr. Lovisco:

Mrs. Halpert will not return to the gallery until the first of June. This I mentioned during our telephone conversation.

However, as we do not have insurance which covers paintings sent us on approval, I am returning the *Manipostis* to you, and shall ask Mrs. Halpert to get in touch with you as soon as she returns.

I do hope you understand.

Sincerely yours

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Joseph Garsten
30 Highland Terrace
Brockton, Massachusetts

May 3, 1956

Dear Edith,

As usual - one of my minor sins -
I've procrastinated too long. How have you
been? When are you going to Europe? You
are going, aren't you?

The kids and I are getting
along. Harry is definitely accepted at
Holderness School for September - what a
relief! Last month we celebrated his 16th.
birthday together - it was rough, but we
managed to carry it off. And now he's
learning to drive! Liz has calmed down
considerably. She's had a birthday, too -
her 12th. - and quite a successful one,
since she "made out" with a cute boy!

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Milton Cohen - painter - Via Piazza del Gesù 46
Asterisco Gallery - Tel. 682962
Via Vittoria

100

Art Section

41 Farbring Horne
Rm 106 - Speyer

Received from the artist
Langueh House 162
Milton Cohen

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

SYCT 12 DE 0007

1956 MAY 10 AM 1 47

DE CCY140 LONG NL PB=CHICAGO ILL 9M

MRS EDITH G HALPERT

(OR FORWARD) DOWNTOWN GALLERY 32 EAST 51 ST NYK

FLORIDA AND CALIFORNIA PRIMARIES, MAY 29TH AND JUNE 5TH, CRUCIAL TESTS FOR ABLAI STEVENSON'S CANDIDACY. STEVENSON HIMSELF HAS UNDERTAKEN UNPRECEDENTEDLY QUELLING CAMPAIGN SCHEDULE. TODAY WE APPEAL TO ALL HIS FRIENDS FOR ONE MORE SACRIFICIAL EFFORT. ALL INDICATIONS POINT TO SUCCESS IF FUNDS ARE MADE AVAILABLE FOR LAST-MINUTE PRIMARY EXPENSES, ESPECIALLY TELEVISION. PLEASE SEND YOUR MOST GENEROUS CONTRIBUTION TODAY TO STEVENSON CAMPAIGN COMMITTEE, 231 SOUTH LA SALLE STREET, CHICAGO, ILLINOIS. IN THESE FINAL DAYS OF ALL-IMPORTANT PRIMARY TESTS WE COUNT ON EVERY FRIEND TO DO UTMOST.

ELEANOR ROOSEVELT BARRY BINGHAM MARSHALL FIELD

ROGER STEVENS

May 8, 1958

Mr. Alfred Frankenstein
San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

I can well understand what confusion there would be in connection with the color slides and cannot understand why Morris did not do the customary thing in identifying the pictures.

Don't you think it would be simpler if you would send us the slides and we could type up the slips to go with them? If not, I shall arrange to send you what photographs we have together with a catalogue.

Sincerely yours,

RGN/ek

for publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 8, 1956

Mrs. Richard Gonzalez
414 West Cowan
Houston, Texas

Dear Mr. Gonzalez:

It was so nice to hear from you.

Indeed, I was delighted to get the clipping about the Serach situation as otherwise I would have not known that the matter had already hit the press. Subsequently, another article appeared in the Chronicle and now I am once again taking up the matter with Sylvan Lang. We had hoped that the situation would be held in abeyance until after the San Antonio exhibition reviews appear in the Houston papers. However, the bank boys outsmarted us again.

Incidentally, I hope you and Mr. Gonzalez will get to see the Serach exhibition at the McHay Institute where it opens - I believe - on May 27th.

And so, my best regards.

Sincerely yours,

RGN/ek

STATE UNIVERSITY OF NEW YORK
STATE TEACHERS COLLEGE
NEW PALTZ, N. Y.

May 7, 1956

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

If it is convenient for you, we will return the
Zorach "Head" to your gallery on Monday, May 14.

Please convey our sincerest thanks to Mr. Parnes
for lending us this beautiful piece of sculpture
which was one of the best liked in the whole show.

Sincerely yours,

Benjamin Karp

Benjamin Karp, Chairman
Art Committee

BK:mg

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Sent to

May 12, 1956

Mr. Jonathan Marshall
The Arts
116 East 50th Street
New York, N. Y.

Dear Mr. Marshall:

After many telephone calls, we finally succeeded in reaching Mr. Markovitch.

He is sending me a written estimate and advised me that the time need not exceed twelve days.

Before we actually place the order, I want to make sure that the reproduction will be used in ARTS. As I mentioned to you, we would have no reason otherwise for going through this expense. It is our desire to cooperate with Mrs. Navas, who prompted the idea. Won't you please let me know immediately so that we can make corresponding arrangements.

Many thanks.

Sincerely yours,

RCM/ek

for to publishing information regarding sales transactions.
archers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 21, 1956

Mr. Julian Binford
Professor of Art
Mary Washington College
of the University of Virginia
Fredericksburg, Virginia

Dear Mr. Binford:

Mrs. Halpert, the director of the gallery, is in Europe at the moment. However, there is a possibility that she will return during the week of May 28th. In any event, we shall be delighted to show you paintings by the ten artists whose names are listed below.

Sincerely yours

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF WISCONSIN
MADISON 6

DEPARTMENT OF
HISTORY AND CRITICISM OF ART
179 BASCOM HALL

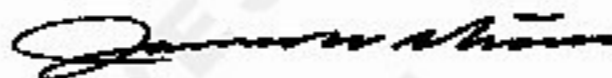
May 10, 1956

Miss Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your letter of May 5, and your expression of interest in the possibility of arranging an exhibition for us. It is very likely that the representative of the University will visit New York around the middle of June, and we shall certainly write you before that time about the possibility of meeting you personally and seeing what works might be available.

Sincerely yours,



James Watrous
Chairman
Department of Art History

JW:ec

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith S. Holpert

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

May 14 - 56

Dear Madam.

I offer 2 nice Perm. German
colored hand drawn friezes, one priced
at \$40.00 and one at \$30.00
If you care to see them, can be sent.

Vy Truf
C. M. Heffner

rior to publishing information regarding sales transactions,
essentials are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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May 6, 1956

Mr. Arthur B. Park
1008 Fourth Avenue
Duncansville, Pa.

Dear Mr. Park:

On my return from a trip, I found your letter.

Enclosed you will find two catalogues of Dove exhibitions which included some of the vital statistics.

If you wish, I can arrange with the Dove Estate to obtain a number of photographs which cost \$1.00 each. Also, I would suggest that you write directly to Alan B. Solomon the Director of the White Museum of Art, Cornell University, Ithaca, New York, for a copy of a catalogue he published November 1954. This is well illustrated and has an excellent text by Solomon and Duncan Phillips.

Sincerely yours,

RGH/ek
Enc.

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

May 22, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Believe me, I do understand the inevitable delays which beset all negotiations involving people and visits and letters.

Your letter of May 3 brings a very generous offer. But I have not had the heart to tell you that this particular Weber has not struck a favorable note with the other members of the Art Department or with others whose judgment we value. I myself am not enough in love with it (as I was with the Shahn Labyrinth) to put up a big fight for it. Consequently, as the academic year is ending so soon, besides, I am not going to make any purchase at this time.

I appreciate your call at the Weber's on our behalf and your contribution toward a price that we might meet in time. But I feel we should see other Weber paintings here before making a final selection. If you should find one of his Jewish subjects, I would much prefer it to a musical or simply feminine one.

Perhaps you would like to know that I am also interested in an American portrait of the revolutionary period and also a midwestern genre scene, a Bingham or a Mount as finely composed as his Eel Spearing at Setauket. This for your future reference.

I believe that I can win over the others here to buying a Weber, if we can find the right one.

Thank you. I hate to see things come to naught, but perhaps the next time will work out better because of it. I hope so.

Cordially yours,

Mary F. Williams

Mary F. Williams
Chairman

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May 11, 1956

Miss Helen Gelles
The Philadelphia Art Alliance
251 South 18 Street
Philadelphia, Pa.

Dear Miss Gelles:

The credits for your Circus Exhibition are to
be listed as follows:

Circus Rider Gungall
Lent Anonymously

In Vaudeville Dearth
Circus Girl Madalman
Lent by Mrs. Edith Gregor Halpert

Sincerely

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Halpert

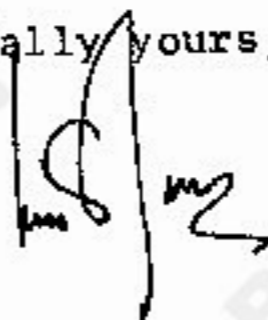
-2-

May 4, 1956

she was thinking in relation to the buckling on that overmantel were Sheldon and Caroline Keck of 87 State Street, Brooklyn, or of one of two of their students, Jean Volkmer at the Museum of Modern Art, or Saul Fuerstein at the Solomon R. Guggenheim Museum.

We had such a pleasant time with you two weeks ago that I do hope sometime we can repay you on our home ground.

Cordially yours,



Louis C. Jones
Director

LCJ:W

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR WALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3787

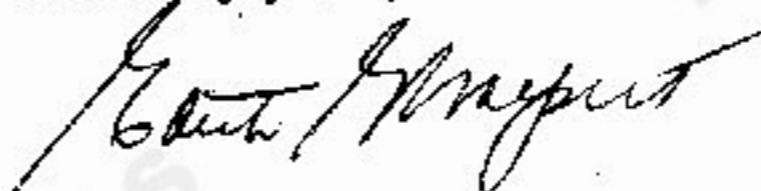
May 3, 1956

Mrs. Leon A. Marantz
6 Burnett Terrace
South Orange, New Jersey

Dear Mrs. Marantz:

As I am about to leave for Europe, I am afraid that I cannot - with so very little time to spare - do very much to be of assistance to you. However, since the show is not until next November, why don't you let the matter drop until September when the gallery reopens and new stock is received.

Sincerely yours,



EGH/ek

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May 10, 1966

Mr. Cornelius O'Connor:
3704 Bowers Street
Flushing, New York

Dear Mr. O'Connor:

Since we did not receive the contract from Hollander until it was much too late for me to get into action in view of my departure on Saturday, I have to let the matter ride entirely. I shall arrange to get into the next exhibition when there will be more time for planning, and when I will be in New York to make the personal selection.

I hope I have not inconvenienced you, and that you will forgive me. This was rather an unfortunate time.

Sincerely yours,

EGH/ek

Laura Ziegler
% Pericle Fazzini Far
Via Margutta 519
Rome, May 22, 1956

her to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Miss Halpert,

While, at the opening of the American Academy
Art Exhibit tonight, Al Blaustein told me that you had
been in Rome and were interested in meeting me. I've very
sorry ^{that} you were unable to obtain my address, as I would have
liked to have made you a acquaintance. I work in the studio
of Fazzini, next door to Bob-Cooke and also live down the
street from Bill King. I'm very surprised that neither of
them told you where I was.

Al told me about the exhibition of American Artists living
in Passage that the Downtown Gallery is now organizing.
Being an American Sculptress who has lived in Rome
over a period of four years I would naturally be very interested
in participating in your exhibition. Therefore I'm taking the
liberty of sending you a catalogue from my one-man
show at the Schmiedler Gallery which was given last
December (1955).

If you would care for any additional information or
photographs of my work, you can write me here in Rome
% of Fazzini or, after the 20th of June in care of the
Okana Gallery, 13 Carlos Place, London W1,
where I shall be having an exhibition the latter part of
June. If you happen to be in Venice during the
"Biennale", you will find two of my bronzes being
exhibited there.

Terribly sorry that I was unable to meet you in
person and hoping to hear from you soon

Sincerely

Laura Ziegler

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

May 3, 1956

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Dorothy and I would like to have you send us the Shahn drawing
"The Author" against the credit we have on your books. It is
our agreed choice among those that you have shown us recently.
This will leave a balance to our credit of \$125, I believe.

At your convenience we will appreciate your sending this
drawing to us.

I shall be attending the AFA annual meeting in New York on May
23rd, but expect to arrive that morning and leave the same
evening. It's that kind of a schedule this month. Both Dorothy
and I hope to be in New York together the week of June 10th.
Hope for a glimpse of you then if you are not in Europe.

Sincerely,


James S. Schramm

JSS:cb

May 10, 1956

Mr. Saul Shapiro
5041 Glencairn Avenue
Montreal 33, Quebec
Canada

Dear Mr. Shapiro:

As I am about to leave for a trip abroad, I doubt whether
I will have an opportunity to discuss the matter with
Ben Shahn. Therefore, I am sending your letter to him
with a suggestion that he communicate with you directly
in my absence.

Sincerely yours,

RCH/ek

CC/ Ben Shahn

May 5, 1956

Mr. Herman More, Director
Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Herman:

Thank you for your very nice letter.

You know how pleased we always are to cooperate with
you and the Whitney Museum.

Sincerely yours,

BGM/ek

May 8, 1956

Mr. Edward Keck
Century Lighting, Inc.
521 W. 42nd St.
New York 36, N. Y.

Dear Eddie:

So, who is silent? After all, I have an open place of
business and have visiting hours from 10 to 6, six days
a week. We have also invited you and Hilda to cock-
tail parties, but do you attend? No. I began to think
that maybe you don't like me anymore.

However, now that you broke the silence, I shall take a
chance on phoning you when I return from Europe about
the first of June to inveigle you and Hilda to have din-
ner with me.

And so, I hope to see you.

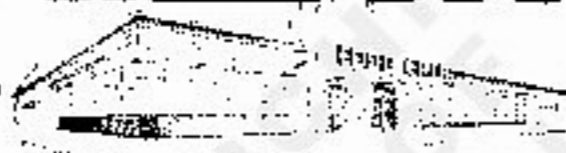
Sincerely yours,

ECM/ek

P.S. Many thanks for supporting me these past two years.
Now I adore the can can checks.

FOOD FAIR STORES, INC.

SELF SERVICE
FOOD DEPARTMENT STORES



MAIN OFFICE & WAREHOUSE
2225 E. ALLEGHENY AVE., PHILA. 34, PA.

May 8, 1956

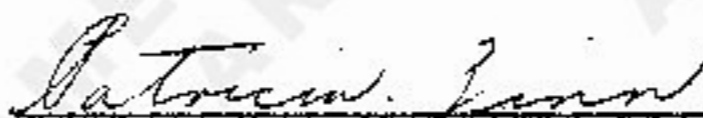
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This will acknowledge your letter of
May 3, 1956 addressed to Mr. Felsten.

Mr. Felsten is presently out of town and
is not expected back before Thursday, May 10, 1956.
Upon his return your letter will be brought to his
attention for a more complete reply.

Sincerely yours,


Secretary to Mr. Felsten

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DRAKE UNIVERSITY
Des Moines 11, Iowa

CARL A. KASTEN
BUSINESS MANAGER

May 14, 1956

Mr. Joseph Lacy
Eero Saarinen & Associates
Bloomfield Hills, Michigan

Dear Joe:

You wrote recently asking for a close-up photograph of cracks appearing in the Davis mural. I am enclosing one glossy print taken of one white section of the mural which indicates two cracks.

I presume this is what you need. If there is anything else you would like me to get, let me know.

Very sincerely,

CAK:jb

Enclosure

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May 12, 1966

Mr. Saul Shapiro
5041 Glencairn Avenue
Montreal 88, Quebec
Canada

Dear Mr. Shapiro:

Ben Shahn phoned me today and I had an opportunity to dis-
cuss the matter with him.

He advised me that he will not at this time be prepared to
make the drawing that you had in mind. He has been abroad
for several months and wants to devote his time to easel
painting.

Sincerely yours,

ZGH/ek

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
JOHN DINKELLO
WILLIAM V. LINDE A.I.A.
S. GLEN PAULSEN

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May 17, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing two letters from Carl Kasten and a photo of the Davis mural at Drake. Both letters are self-explanatory.

Kasten mentions a bill from Ken Haynes. We paid Haynes long ago. Apparently you have not paid Ringland-Johnson. We would appreciate some expression from you concerning the matter of the unpaid Ringland-Johnson bill.

Sincerely,

EERO SAARINEN AND ASSOCIATES

Joseph N. Lacy
Joseph N. Lacy

JNL:jes
Encs.

cc: Mr. Carl Kasten

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PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · NEW YORK 21

PUBLIC AUCTION SALES AND APPRAISALS OF
ART AND LITERARY PROPERTY

May 18th, 1956

HIRSH H. PARKE
Chairman of the Board

Telephone
TRAFALGAR 9-8300
Cable Address: PARBGA

CHARLES PACKER
Head of Appraisal Dept.

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Mr. L. A. Allen
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Allen:

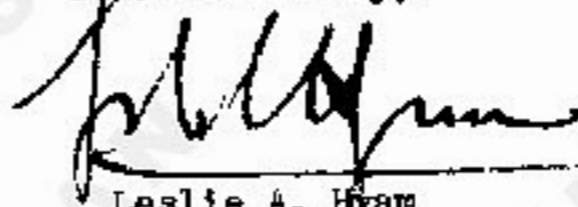
Further to your letter of May 12th and my telephone conversation of today, will you please advise Mrs. Halpert of the following:

I inspected the figure carefully and can honestly find no substance for any complaint in respect to the small restoration made on the mustache and beard of the figure, the plaster of which, as you are aware, was accidentally chipped in handling. Our restorer only went over the middle portion of the hirsute ornament, and the parts done by him match perfectly the remainder, which had already been repainted long before the exhibition.

In this connection I must again quote to you the remark in your letter: "since a museum will not accept a restored object ..." in relation to the figure. It must be perfectly obvious to Mrs. Halpert and her principal that all of these figures were subjected during the course of their lifetime to the maximum rigors of weather and spectator treatment. They must have been rained and snowed on, attacked with missiles by small boys, pulled and pushed around, chipped and otherwise manhandled over a long period of time, and I should think all of them would have been repainted or even repaired many times. Consequently, one cannot talk about "original condition" in respect to any of them, and the catalogue specifically stated that they were all sold as exhibited. The subsequent small retouching made by us certainly does not affect either the value or the condition of the figure itself, and I repeat that it had undergone previous repainting and repair like the others.

I would be grateful if you would communicate this to Mrs. Halpert on her return and ask her to call me before my departure for Europe. If she is dissatisfied with this small restoration, I can have it improved for her to meet any objections there may be, but certainly it cannot have affected in any way the merits or value of the piece.

Yours sincerely,



Leslie A. Hyam
President

LAH:hh

THE UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

May 23, 1956

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Just a short note to wish you bon voyage and
to thank you again for the efforts you are making in
my behalf. I will be down in New York on June 2nd
and will stop in at the Downtown Gallery on the off
chance of seeing you there.

Sincerely yours,

Walter Meigs, Head

Art Department

WM/G

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 8, 1958

Mrs. John Hayward
8 East 86 Street
New York, N. Y.

Dear Mrs. Hayward:

As I promised, I am enclosing a copy of the booklet mentioned during my visit.

May I take this occasion to thank you for the delightful time I had and also to tell you how much I enjoyed meeting Mr. Hayward as well. I appreciate particularly the effort you made in supplying a drink I so rudely requested.

I hope to see you and Mr. Hayward again when I return from abroad.

Sincerely yours,

RCH/ek
Enc.

Patterson

May 7, 1956

Mr. Lawrence Roberts
American Academy of Rome
Rome, Italy

Dear Mr. Roberts:

Once again, I am writing you about a visiting fireman.

This time it refers to me. I am taking a flying trip abroad,
leaving here on the 12th with the idea of stepping off in
London for a few days and expect to be in Rome on about the
16th, probably until the 26th. I am very eager to see you
and get some information regarding young American artists
working in Rome and its environs. If you have no such list
available, can you refer me to the person in charge of the
Fairbright Awards so that I can trace the artists directly.

In any event, I shall try to reach you when I arrive. It
will be so nice to see you and Mrs. Roberts.

Sincerely yours,

EGH/ek

May 5, 1938

Mr. Bart L. Siskler
1200 Penobscot Building
Detroit 22, Michigan

Dear Bart:

Although I tried to obtain from Stuart Davis a colored
photograph of his Drake University mural, he does not
seem inclined towards this kind of distribution. I
suppose you will have to wait until you find a hand
painted picture by him. Incidentally, in the group I
am assembling for your young collectors at the request
of Larry, two very beautiful gouaches will be included -
as well as two Sheelers.

Best regards.

Sincerely yours,

RMH/ok

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EDITH

London —

✓ — Charles Howard — American painter, has lived over there for years, before and after the war. Should have dope about other Americans (also pretty darned good himself, by the way) Address: (though it sounds improbably)

Helion Bumpstead (nr. Phaxton)
Essex County

England — (It's only about 40 miles out of London, incidentally, so he could easily come in to see you.)

— James Stern, address: Sturminster Newton — Dorset. Also near London; fellow we rented our apt. here from — critic, writer, great friend

PRUDENTIAL INVESTMENT COMPANY

124 W. State Fair • Detroit 3, Michigan • Telephone FOrest 6-5400

MAY 4, 1956

EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

DEAR MISS HALPERT:

I WILL NOT BE IN NEW YORK BEFORE NEXT SEPTEMBER. I
WOULD LIKE TO SEE THE KUNIYOSHI PAINTING OF "WILLIAM
GROPPER" ON APPROVAL, IF I MAY.

PLEASE SHIP TO 124 W. STATE FAIR, DETROIT 3, MICHIGAN.
QUOTE BEST PRICE FOR THIS PAINTING.

VERY TRULY YOURS,


SIDNEY KATZMAN

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 13, 1967

Mr. J. D. Laveman
105 Broadway
New York, N. Y.

Dear Mr. Laveman:

On April 2nd, I wrote to you regarding the form which I enclosed relating to the Halpert Foundation. To date, I have had no reply from you, and again am writing in the hope that you will do something about the matter, so that Mr. Solinger will not have to follow me up any further.

Please!

Sincerely yours,

EGH/ek

P. S. Have you done anything about the 32 E. 51st Corp. report for the Excelsior Savings Bank?

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creators are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 3, 1958

Mr. J. W. Alsdorf
Cory Corporation
221 North LaSalle Street
Chicago 1, Illinois

Dear Jim:

Just as a matter of record, I am writing to ascertain
whether the photographs have reached you. They were
mailed early last month. I am referring to the Horne
weatherman.

And, when are you coming to New York?

Sincerely yours,

RON/ek

Not to publishing information regarding sales transactions.
researcher are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

169 Arcadia Ave.
Columbus 2, Ohio
May 23, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

In assembling the material which I have gleaned so far about Charles Demuth (in connection with the biography of the Pennsylvania artist which I am preparing as a doctoral dissertation at Ohio State University), I find certain blind spots where too little or no information exists as yet. The enclosed questionnaire is an effort to find out more details regarding Demuth's particular tastes in art, his ways of approaching and solving the esthetic problem, his painting techniques, and his basic (not his surface) nature. Charles Daniel told me that Demuth had "strong likes and dislikes." Can you tell me what the things were which Demuth so positively liked and disliked?

I realize that answering a questionnaire takes time. Your continued assistance and your forbearance would be tremendously appreciated.

With many thanks for your kindness in the past, I am
encl (2)

Cordially yours,

Emily Farnham
Emily Farnham